

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

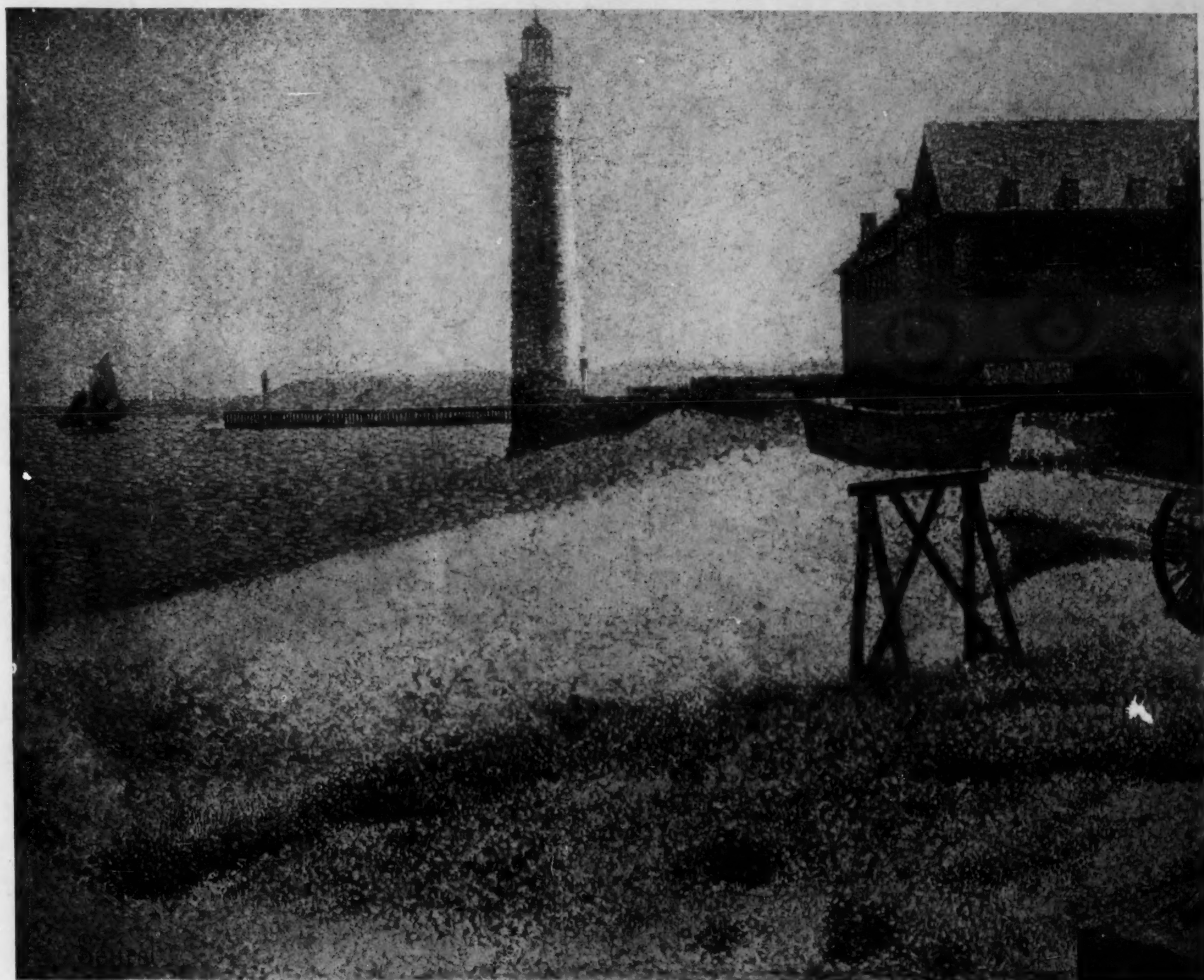
OCT 26 1931

The ART NEWS

VOL. XXX

NEW YORK, OCTOBER 24, 1931

NO. 4—WEEKLY



"LE PHARE D'HONFLEUR"

GEORGES SEURAT

Included in the exhibition of French Landscapes of the XIXth and XXth Centuries at the Knoedler Galleries, New York.

PRICE 25 CENTS

The Gallery of
P. JACKSON HIGGS

HAS MOVED TO

32-34 EAST 57th STREET

(Next door to the American Art Association Anderson Galleries, Inc.)

New York

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, OCTOBER 24, 1931

30th Pittsburgh International a Stirring Event

American, French and German Groups Lead in Interest in Most Brilliant of the Many Carnegie Exhibits.

By RALPH FLINT

When Andrew Carnegie provided for an annual exhibition of contemporary painting at Pittsburgh on an international basis he could hardly have foreseen its gradual ascendancy to the position of prime importance among our major demonstrations in the realm of the fine arts. Today under the skillful and enthusiastic direction of Homer St. Gaudens this event is a sweeping cross-cut of the best work that is being achieved at home and abroad, revealing in no uncertain way the comparative strength of the various countries represented from a pictorial point of view. We see each year the forces of France, Great Britain, Italy, Germany, Switzerland, Spain, Poland, Russia (Soviet), Hungary, Austria, Holland, Belgium, Czechoslovakia, Sweden, Norway and the United States set out in banner array, and each year's selection brings forth a more vital and conclusive statement of fact.

One journey to Pittsburgh each autumn to participate in this comprehensive survey of modern painting, confident that a sharp and illuminating glimpse of high art in the shaping will be vouchsafed. It is more than a little shocking to think that New York, with all its resources and inventions, is unable even to entertain such an exhibition as loan offering, and the continued ascent of the Pittsburgh International should do much to stir the City Fathers to some immediate solution of our general gallery problems. In the meantime Pittsburgh, tucked snugly away in its sooty corner of the Alleghenies, continues to be the mecca each October of all connoisseurs of modern painting; and I can assure them one and all that they will see perhaps the finest collection that the Carnegie Institute has yet brought together. The American section, which numbers but one-third of the canvases on display, considered en masse, more than holds its own with its overseas competitors. France, with its handful of School of Paris men, naturally takes precedence, for we have not as yet developed leading painters to rank with Picasso, Derain, Matisse, Dufy or de Segonzac. These men are practically *hors concours* when it comes to international ranking. They top the market in Paris, New York, London, Berlin, or where you will. Their currency is backed by universal consensus of opinion. But the American group is developing a corporate strength that is heartening indeed, a strength that is neither ultra-modern, nor yet in any sense of the word academic. Then, too, the German section presents a splendid front, with Beckmann as its presiding genius. The selection here makes a far better impression than that of the German exhibition that the Museum of Modern Art staged last spring. The other countries have in many cases an out-

(Continued on page 13)



"CATHEDRALE DE NANTES"

Included in the current exhibition at the Knoedler Galleries of French landscapes of the XIXth and XXth Centuries held for the benefit of the Public Education Association

By COROT

HULDSCHINSKY ART IN GRAUPE SALE

BERLIN—On November 3, Paul Graupe of Berlin will sell at auction the fine collection of drawings formed by the late Oscar Huldshinsky, the well known art collector, who died three weeks ago. All the sheets, which were for the most part acquired at the famous Cichorius sale in Leipzig in 1908, are by Dutch XVIIth century masters. Herr Huldshinsky selected them with a view to their pictorial character, for he used them as wall decorations in precious old frames. Among the most important items are the following: a series of eight water-colors by Hendrik Avercamp, sheets by Berchem, Borsson, Buytewech, Camphuysen, Albert Cuyp, Lambert Doomer, Cornelis Dusart, Jan van Goyen, Adrian van Ostade, Roeland Rughman, Jacob Ruysdael (sketches for the Jewish churchyard in the Dresden State collection), Lucas van Uden, Adriaen and Willem van der Velde, Cornelis Vischer and Anthonie Waterloo. From the XVth century is a very interesting study leaf by Pieter Breughel representing two peasants.

—F. T. D.

Important Posts At Metropolitan Still Unfilled

The offices of president and director of the Metropolitan Museum of Art, which have remained vacant since the death last winter of Robert W. de Forest and Edward Robinson, are still unfilled. Although many rumors have been in circulation as to possible appointees for these important posts, among which the most persistent being that Clarence H. Mackay had accepted the position of president, no action thus far has been taken, although the first fall meeting of the board of trustees took place on Monday, October 19. Henry W. Kent, secretary of the museum, has given out a statement that the elections have been postponed, but would give no further information. The next meeting of the trustees will take place on November 16.

SOVIETS TO SELL ANCIENT JEWELRY

LONDON.—November 9 will see the first art sale of real importance this autumn at Sotheby's. On that date there will take place the dispersal of ancient gold jewelry belonging to the Soviet government, and though now at the Hermitage in Leningrad, it originally for the most part came from the Nelidoff collection. Some of the items were finds in excavations conducted some years ago by a Russian archaeologist, although a few were amassed by a M. Lemmé while living in Odessa. Among the objects to be dispersed are Hellenistic necklaces and Cretan earrings, a Mytilene wreath of gold leaves and berries, Sidon diadems and a gold Phoenician death mask—a fascinating array and of a type that seldom comes into the open market. It is impossible to conjecture how prices are likely to go, for while the objection to buying confiscated, private jewels does not operate in this case, the collection having been bought by the Tsarist Government early in this century, there is the fact that the pieces are suited rather for exhibition in a museum than for personal ornament, as was the case with the state jewels auctioned at Christie's four years ago.

L. G. S.

Powel Heirlooms On Exhibition In Philadelphia

Priceless Gifts of Washington, Franklin and Other Leaders of the Early Republic Now on View in Philadelphia.

PHILADELPHIA.—A collection of colonial portraits, silver, furniture and porcelain, valued in excess of \$200,000, and associated intimately with some of the most stirring times and figures in the colonial, revolutionary and early republican history of Philadelphia was recently placed on display at the Pennsylvania Museum of Art, it was announced by Fiske Kimball, director.

Through the courtesy of certain of the descendants of Samuel Powel, Mayor of Philadelphia from 1770 to 1780, and intimate friend of Washington, Franklin and John Adams, and his wife, Elizabeth Willing Powel, the museum has been privileged to secure as a loan for one year a large number of the original furnishings of the famous Powel House, still standing at No. 244 South Third street.

There were few domestic circles in Philadelphia which the leaders of the colonies, particularly Washington, entered so frequently as that of the Powels, and the museum authorities regard the installation of the collection as peculiarly appropriate at the present time, in view of the fact that the Philadelphia Society for the Preservation of Landmarks have just secured the Powel mansion for restoration and that the entire nation next year will celebrate the bi-centennial of the birth of Washington. Such celebration necessarily will find much of its focus in this city, to which he came as commander-in-chief of the Continental Army, president of the Constitutional Convention, and finally, first President of the United States.

A happy feature of the announcement made by Mr. Kimball lies in the fact that, for the first time in many decades, the original furnishings of the famous and beautiful old home, scene of many brilliant social functions in colonial and revolutionary times, will be placed on exhibition at the museum at Fairmount in the most distinguished room of the old mansion—namely, the drawing room from the Powel House, given to the Museum by George D. Widener, and re-erected in the early American section of the main exhibition floor, north of the series of Georgian period rooms.

In this room, acknowledged by all experts as one of the most exquisite representations in America of the full-glory of American Chippendale architecture, the glorious collection of original furnishings will be re-installed, after the lapse of many years.

These furnishings, Washington, Adams, Benjamin Franklin, Robert Morris, Alexander Hamilton, Thomas Jefferson, all of the immortals of the nation's birth, must have known well and cherished with deep affection. Amid them, during the British occupation, while the Continentals starved and froze at Valley Forge, the Earl of Carlisle with an English gentleman's discrimination, made his home.

Could the mirrors which may be

(Continued on page 4)

Loans From the Powel House Seen In Philadelphia

(Continued from page 3)

seen in the room but summon to life the reflections that they once held, of beauty, of gayety, of deep gravity, of serious, low-voiced conversations before the carved chimney-breast, what unknown and forgotten stories they might reveal!

What a story, for instance, might be told by the mahogany table with an ingenious top to facilitate draughting, for it was the personal gift from Benjamin Franklin to Samuel Powel, brought by the former from London. Documents of domestic import to the tiny city over which Powel presided, documents of national import, over which, the tea-cups pushed aside, Washington and his intimates pondered, once rested upon it. Another gift from Franklin whose practical turn of mind in the matter of gifts is thus amply demonstrated, is a shaving lens, mounted upon an inlaid base and a turned standard.

There is real drama of a curious sort, fit to add to the many stories of the first President's social life, in a pair of lovely oval Heppelwhite mirrors, gessoed and gilt, which Washington presented to Mayor Powel as an expression of regret that a span of horses purchased from him by the Mayor had proven faulty. Also in the loan collection are several pieces of the blue and white Nankin dinner service which Washington presented as a token of esteem to Mrs. Powel, following a brilliant social function which he attended at her home.

Entirely aside from its sentimental value, a splendid three-quarter length portrait of Washington, painted by Joseph Wright in 1784, at the most turbulent post-bellum period in the colonies, is of significant interest to both art lover and historian, for Washington at the time it was completed is said to have considered the portrait the best likeness of him done by the portrait painters of his day. It antedates by some years the historic portrait of Washington by Gilbert Stuart, and was ordered by the great American as a gift for the Powels.

Of more than ordinary interest is a Chinese porcelain covered bowl of extraordinary size, with a plate to match. It is painted with buildings, figures and landscapes of western character in the Oriental manner and came as a gift to the Powels from General John Cadwalader and his wife.

There are two portraits in oil of Mrs. Powel. The earlier one is by Gilbert Stuart, showing a sagacious and sensitive face; the remainder of the painting is unfinished. The second is by Thomas Sully, painted in 1817, after Trott's miniature of the same year, when Mrs. Powel had been a widow for more than twenty years. Here she is a gracious elderly lady; a ribboned cap covers her white hair, but she still retains the alertness of her earlier years.

A portrait of Samuel Powel depicts that worthy in early manhood, striking-



DRAWING ROOM FROM THE POWEL HOUSE OF PHILADELPHIA
This fine interior which has just been placed on display at the Pennsylvania Museum of Art, represents the heyday of Colonial art on the eve of the American revolution.

ly dressed in a crimson coat and lace ruffles. His powdered hair is worn long and tied with a ribbon in typical colonial fashion. This portrait may have been painted abroad where Powel's interest in the arts was manifested on many occasions while making the grand tour between 1759 and 1768.

A group of seven gouache portraits of the Hare family, cousins of Mrs. Powel, are traditionally attributed to Sir Joshua Reynolds. They appear to be studies for larger oil portraits. Though small, each of these portraits is an able record of the subject's character, brought out in the skillful modeling of their faces, the objects with which they are occupied and their costume. Withal they indubitably were charming and distinguished people. So, too, is their mother, Mrs. Robert Hare, of whom another portrait in oil, painted shortly after 1750, shows her as a young woman.

The silver, of which there are some twenty-eight pieces, makes a handsome display of American and English craftsmanship. Parts of the great Philadelphia silver dinner service by Richard Humphrey with the monogram of Elizabeth Powel, indicate the opulence of American living at its best. The platters, small and large plates, are plain save for a moulder serpentine edge. There is a very handsome hot water urn and coffee pot in the rococo style by Emick Romer of London, 1770, and six candlesticks of the same year by John Carter. These pieces bearing the Powel crest were obviously ordered for the newly married Powels from London, carrying out in part Samuel's earlier idea to purchase all of his household goods there. Advice from his uncle, Samuel Morris, writing

from Philadelphia, cautioned him against this, who held that it would be more patriotic to patronize home markets with the clouds of the Revolution gathering so close.

The heirs of Samuel Powel who have participated in this loan are as follows: Samuel Powel, T. I. Hare Powel, Mrs. Marion C. H. Powel, Harford W. H. Powel, Jr., Howard Hare Powel, Mrs. R. J. Hare Powel, R. J. Hare Powel, Jr., Mrs. Elizabeth Hare Olney, Miss Anne P. Randolph and Miss Mary Randolph.

LOS ANGELES HOLDS WATER COLOR SHOW

LOS ANGELES, Calif.—The Los Angeles Museum is now holding the eleventh annual exhibition of the California Water Color Society, to remain on view until November 8.

This year the jury has set an unusually high standard, accepting only 87 out of more than 200 entries. The jury included Henri De Kruif, Roger Hayward, Fred Penney, J. N. Watson, Millard Sheets, Hardie Gramatky, Daisy Hughes, with Franz Brasz and Edith Truesdell as alternates.

The first prize of \$100 went to Phil Dike's skillfully handled "Sicilian Houses." It is encouraging to prospective members that James Cowper Wright of Santa Barbara, a new member, was awarded the second prize of \$50 for his "Wooden Angel." First honorable mention was given to N. Briganti's "Canna" and the second to Erle Webster's amusing transcript of life, "From the Office Window."

Art Given to Addison Gallery

ANDOVER, Mass.—During the past summer the Addison Gallery at Phillips Academy came into possession of the bequest left to the institution by the late Miss Lizzie Bliss, who was a member of the art committee of the gallery. The group includes paintings and water colors by Arthur B. Davies, Prendergast, Dougherty, Walt Kuhn and Kenneth Hayes Miller.

Other recent gifts include a group of

American prints of great variety, the gift of Mr. A. Conger Goodyear. Mr. and Mrs. Robert Macbeth of South Orange, N. J., have presented a painting by Luigi Lucioni. A drawing by Elihu Vedder, "The Soul in Bondage," has been given by Mr. Stevenson Scott of New York, while a group of Arthur B. Davies' etchings and another of John B. Twachtman's etchings come respectively from Mr. Stevenson Scott of New York and Mr. Edwin C. Shaw of Akron, Ohio.



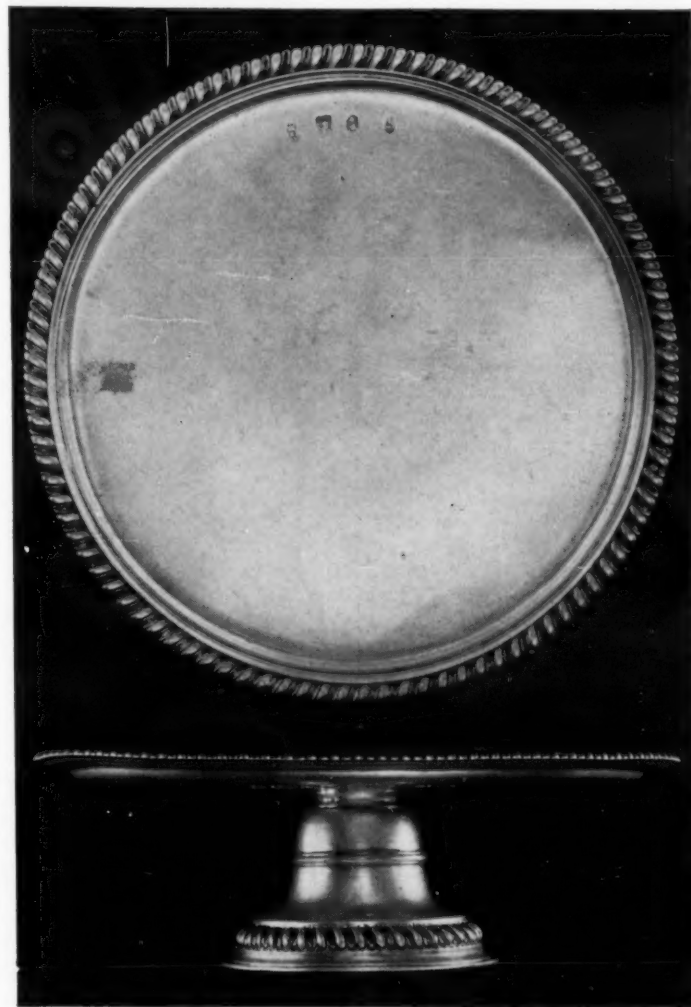
By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Amongst our stock is a Fine Silver TAZZA on Round Fluted Foot. Made in London in the reign of "William III" A. D. 1700, by "BENJAMIN PYNE".

The piece is in exceptionally fine condition.

The upper photograph shows the face, whilst the lower shows the foot, and one can see the beautiful Cut Card Work for the attachment of the foot to the face.

This piece weighs 17 ozs. 11 dwts. and has a measurement over the face of 8 3/8 inches.

177 New Bond Street, London, W. 1

Cables: Harlamsilv, Wesdo, London

Newcomb-Macklin Co.

PICTURE FRAME MAKERS

45 WEST 27th STREET

BET. BROADWAY & 6TH AVE.

NEW YORK

STOCK FRAMES

On hand in regular sizes
for immediate delivery

Catalogues sent upon request

GEORGE A. MCCOY, Manager



Art Gallery and Work Shop

400-408 North State St., Chicago, Ill.

DEMOTTE

INC.

NEW-YORK

25 EAST 78th STREET

PARIS

27 RUE DE BERRI (VIIIe)

HELMBING TO SELL FINE COLLECTIONS

FRANKFORT—Hugo Helmbing will hold a number of very interesting November auctions in their Frankfort galleries, among them being that of the collection of the late Emma von Passavant Gontard. The memorable sale at Boerner's of drawings from this same source and the fine exhibition of the collection itself in the Frankfort Art Institute will be recalled by all art lovers. Paintings, objects of decorative art and antique furniture from the von Passavant Gontard house are all included in the present dispersal. The most important painting is a distinguished male portrait by Cranach the Younger, formerly in the Rudolph Kann collection of Paris. The modern group features canvases by A. Achenbach, Burger, Dielmann, Kaulbach, Lenbach and Schreyer. Especially notable is a charming work by Kobell, depicting a horseman in a landscape. Among the drawings is a particularly fine sheet by Goethe.

Other November sales at these same galleries are of the Johannes Noll and Dr. Willi Wilbrand collections. In the Wilbrand dispersal are to be found fine works by old masters, among them a number of primitives and examples by XIXth century artists. More important than these, however, are the many mediaeval, Renaissance and baroque sculptures, well known to the public through frequent exhibition. The most important single work in this group is probably a figure of St. Barbara, undoubtedly an authentic work by the Ulm master, Syrlin.

Unusual examples of early Chinese ceramics and bronzes are the most notable feature in the well known collection of the late Johannes Noll. The majority of pieces in the group of furniture date from the Renaissance and baroque periods but there are also several rare Gothic items. An interesting group of faience, French and German silver, Silesian and Bohemian glass, stone ware, rare early pewter and a rich collection of very early German brass vessels are also features of the sale. Further to be mentioned are several unusual objects in the group of early household articles and tools. The sale concludes with a large group of rugs, among them some old Persian carpets and fragments. There are also Flemish and French tapestries.

The copiously illustrated catalogs of these sales may be obtained on request from Hugo Helmbing, Frankfort a.M.



MADONNA AND CHILD

By GIOVANNI DA PISA

Colored terra cotta tile relief, recently presented to the Detroit Institute of Arts by Mr. and Mrs. E. Raymond Field of Detroit.

Berlin Retires Islamic Expert

BERLIN.—On October 1 Professor Sarre, on reaching the superannuation age, retired from his post as director of the Islamic collection. This section of the Berlin Museum was founded in 1903, since which time Professor Sarre has been prominently engaged in its formation and enrichment. His publications on Oriental art which he studied on frequent journeys to Persia and Asia Minor have won him an international reputation in this field. He

was also the initiator of the excavations near Bagdad, which uncovered the caliphate Samarra.

The new director to succeed Professor Sarre is Professor Ernest Kühnel, curator of the Islamic collection, who was appointed assistant curator in 1911. He, too, has published a great number of books and treatises on Islamic art and in 1928-29 he participated in the excavations at Ktesiphon, which, incidentally, will be resumed in the near future.—F. T. D.



A heavy oval Soup Tureen and cover of unusual form.
By Fred. Kandler, London, 1750. Length 14½ inches.

In the above piece, this world-famous master has excelled in producing a work of art, in which is seen the unusually fine modelling and workmanship for which this renowned artist is noted.

A museum piece at a reasonable figure

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Cables: "Euclase, Wesdo, London"

Established 1870



"The Word" by Wayman Adams, N.A.
(Lithograph)

PAINTINGS
SCULPTURE
ETCHINGS

by
LIVING
AMERICAN
ARTISTS

GRAND CENTRAL ART GALLERIES

All that is sane in art

15 VANDERBILT AVENUE

NEW YORK

**F. KLEINBERGER
GALLERIES, INC.**

ESTABLISHED 1848

AND

**THE COLLEGE ART
ASSOCIATION**

invite you to view an exhibition of

**DUTCH PAINTINGS
OF THE XVIIth CENTURY**

Portraits, Landscapes and Still Life

at the

F. KLEINBERGER GALLERIES
12 EAST 54th STREET NEW YORK

Until November 5th

**THANNHAUSER
GALLERIES**

BERLIN
BELLEVUESTRASSE 13

LUCERNE
HALDENSTRASSE 11

EXHIBITIONS IN NEW YORK

AMERICAN WATER COLOR SOCIETY

Fine Arts Building

In its sixty-fifth annual session the American Water Color Society, after many seasons of joint exhibiting with the New York Water Color Club, is making its regular appearance at the galleries of the Fine Arts Building in much the same way as before. Whether or not this recent separation has curtailed the force or variety of the exhibits is hard to say off-hand, but it seemed to me that there were fewer outstanding items this year than one has come of late to expect from this august body of American *aquarellists*. With some four hundred and seventy water colors comfortably filling the three main galleries, it is not overweening to expect some genuinely exciting productions, particularly at a time when the experimental and *bravura* note is being sounded in the American studios as never before.

Just back from Pittsburgh, where the American contingent has done itself proud, I found the annual water color display more than usually tepid and uninspired. There is such a routine choice of subjects and such a staleness of treatment that one cries out to high heaven for the sudden apparition of a Marin to lighten the gloom and lead the way into some more promising land. There are fewer than usual of the Ennis students, with their boats and billows set down in that scrapey brushmanship that this popular teacher has imposed on so many classes of aspiring water colorists. And yet, passing to and fro among the exhibits, I was startled to find that most of the really handsome groupings were of this special Ennis stamp, that their resonant passages of indigo and green were by far the most telling notes, taken as a whole, in the entire show.

One of my favorite water colorists on these occasions, John E. Costigan, is not quite so happy as usual, having produced some interesting figure pieces that are, unfortunately, cloaked in rather muddy chromatics. Another favorite of mine, Charles Hopkinson, is unhappily absent, as is the spectacular

W. Emerton Heitland who can always be relied on to fill a corner with some showy subject matter. Those whom I marked for special approval were Beatrice Fach (for her two fishing boat subjects), Loran Wilford (for perhaps the finest set of water colors in the show, especially his decorative "The Little Family"), Roy Mason (postery but pleasant), John F. Carlson (with a handsome wood interior), Hy Cohen ("From Montmartre"), George Pearse Ennis (rather a shade better than usual), Clara Peck, La Force Bailey (a considerable stylist), F. W. Benson (rather tamer this year), John Whorf (with his usual fireworks, best in a bird's-eye view of sailing boats under way), Sanford Low ("Tuscan Thunderstorm"), W. Golinkin, Saul Raskin, and Francis Chapin. And that's pretty much the whole story, which is small pickings from nearly five hundred items.

As the Marin show is on at the moment at Stieglitz' An American

Place, I can do no more than suggest that the American Water Color Society inaugurate a field day and proceed *en masse* to see some water colors that are water colors. The prize awards went to Roy Mason, Henry Pitz, William Armstrong and Harry Olsen.

The New York Society of Painters, of which Glenn Newell is the president, is holding its annual exhibition in the adjoining Academy Gallery.

XVIIth TO XXth CENTURY PAINTINGS

Reinhardt Galleries

A miscellaneous group of canvases ranging from the XVIIth century to the present day is being featured at the opening exhibition of the current season at the Reinhardt Galleries. Paris



"HOTEL DU TERTRE"

Included in the current exhibition of French landscapes of the XIXth and XXth Centuries now being held at the Knoedler Galleries for the benefit of the Public Education Association.

By UTRILLO

Bordone begins the list with "Portrait of a Lady," and a still-life by Maurice Sterne, just fresh off the easel winds up the story. We find a Canaletto of the "Grand Canal" representing the XVIIIth century, while Hals and de Hooch give interesting glimpses of the preceding century's point of view. A Manet portrait of "Emilie Ambre as Carmen" is one of the high lights of the show, very briskly annotated and modern in feeling. Raeburn, Hoppner, Degas, Cuyt, Corot, Picasso, Renoir, Sargent ("Portrait of Mme. Helieu"), Utrillo, Orpen, Derain and Gainsborough are some of the other painters represented.

FAHIM KOUCHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammedan Potteries
Miniatures and Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates

"Glass, Its History
& Classification"

Two volumes, 188 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



By Appointment

DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street LONDON, W. 1

Cable Address, Colnaghi, London

VAN DIEMEN GALLERIES



"Madonna and Child" by Sano di Pietro

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese Antiques



Branches

SHANGHAI

PEKIN

E. J. VAN WISSELINGH & CO.



EUG. BOUDIN

HIGH CLASS PAINTINGS

PUBLISHERS OF THE ETCHINGS
BY M. BAUER, P. DUPONT,
W. WITSEN & W. de ZWART

AMSTERDAM

ROKIN 78-80

HOLLAND

KNOEDLER



"L'embarcadere"

by

MONET

In the Exhibition of

FRENCH LANDSCAPES of the XIX and XX Centuries

*To be given for the benefit of the
Public Education Association*

October 26th to November 14th

14 East 57th Street New York

LONDON
15 Old Bond St.

CHICAGO
622 S. Michigan Ave.

PARIS
17 Place Vendome

AMERICAN PAINTINGS COUNT BENTIVOGLIO

Dudensing Galleries

The group of young American painters that makes its headquarters at the Dudensing Galleries is well represented in the choice of canvases forming the opening exhibition at this art center. Ernest Flene with a fine study of Woodstock landscape in the spring, Robert Brackman with a sympathetically painted figure study and Richard Lahey with a lively flower group are not exactly members of the inner ring at Dudensing's, but we have their special find, young Peppino Mangravite, in most excellent performance with his small but cogent "Americana." Buk, who was responsible for the decorations of this lively young gallery, is also present with a typical figure piece, while Joseph Pollet, Arnold Wiltz, Arnold Blanch (with a resonant landscape with deer in foreground), William Schulhoff, Arnold Friedman, Konrad Cramer, Stephen Etnier, Herman Trunk, Frederick Taubes and Isabelle Bishop are all well seen. A group of charcoal studies touched with color by Count Bentivoglio hangs in the hallway.

WILLIAM STEENE

Milch Galleries

A dozen or so canvases by William Steene, Southern painter, is the opening attraction of the new season at the Milch Galleries. Mr. Steene is an able portraitist in the academic style, presenting colorful, glowing likenesses of both his men sitters and those ladies who have intrusted themselves to his pictorial resources. The piece de resistance of the show is naturally the full-length study of America's most idolized athlete, Robert T. Jones, and Mr. Steene has done him in golfing rig standing well into the rough as he prepares to execute another of his miraculous shots. It is said to be a striking likeness, and while I am no one to deny the artist's successful rendition of the famous golfer's physical appearance, I do not feel that the portrait suggests anything of the terrifically vital machine that lies behind the golfing regalia and that makes it possible for Mr. Jones to achieve his startling feats on fairway and green. It is much too placid an impression to satisfy Mr. Jones' legion of admirers, I feel sure. Mr. Steene's exhibition is a pleasant affair and should bring him a lot of warm praise from his friends and admirers.

GRANT REYNARD

Grand Central Galleries

From a number of the etchings and lithographs by Grant Reynard on view at the Grand Central Galleries it is apparent that this well known illustrator takes a keen interest in music. Very engaging are the caricatures of Toscanini and Koussevitzky, while "The Beethoven Sonata" and "Rachmaninoff" are among the titles. "The Wanderer," "New England House" and "On the Road to Chartres" are in the Metropolitan Museum. Mr. Reynard, whose illustrations appear in many of the leading publications, is a member of the faculty of the Grand Central School of Art in the department of illustration.

Brownell-Lambertson Galleries, Inc.

"THE NEW YORK SCENE"

Until October 31st

106 E. 57th St. • NEW YORK •

BELMONT GALLERIES

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

FRENCH PRINTS OF TODAY

REVOLUTIONARY PRINTS FRENCH PRINTS

Kennedy Galleries

An interesting group of early American prints depicting revolutionary events has been assembled at the Kennedy Galleries in recognition of the impending anniversary of Yorktown, and we see these humble souvenirs of the glowing chapters of this country's earliest years, once peddled around in pushcarts for half a dollar the print, now raised to the high estate of dealers' and collectors' rarities. "The Battle of Lexington," "The Boston Massacre," "Washington Crossing the Delaware," "Washington at Valley Forge," "The Battle of Bunker Hill" (after Trumbull, in two versions), and "The Surrender of Cornwallis" are all set forth with candor and enthusiasm, and in many cases with fine pictorial results.

The group of modern French prints that now hangs in the front gallery follows a somewhat similar showing recently displayed here under the aegis of the College Art Association, that enterprising organization which plans to give the hinterland of America a very definite look-in on contemporary art. These prints from the Kennedy portfolios are varied and, for the most part, well defined parts of the contemporary tradition of modern print-making in Paris. J. Hecht, expert engraver, is seen in a fine example of his individual style in this difficult medium, and there are two enchanting numbers by Hermine David, one of the most sprightly of the modern Parisians who always makes me want to give a polite shout of approval. Foulta, Matisse, Coubine, Rouault, Laurencin, Dufy (in a colored print eulogizing "la mer"), Derain, Lautrec, etc., etc., all these and many more provide an instructive session in this department of modern French art that is none too well shown in the New York galleries.

JOHN KANE

Contemporary Arts

Twenty-six canvases by John Kane, the Pittsburgh house-painter who has come into something of a reputation within the past year or two, are now on view at the galleries of Contemporary Arts in East Tenth Street. Although none too well presented in

rooms that are little more than back and front parlors of a downtown dwelling, the Kane canvases proclaim the Rousseau-like sincerity of the man and his very pertinent claim to fame. His "Homestead"—seen last season at the big annual salon in Pittsburgh and again at one of the group shows at the Museum of Modern Art—is quite his best work, and possesses greater qualities of tone and color than the present lighting conditions reveal. For this reason I am inclined to give most of the other canvases a higher rating than I would otherwise be inclined to.

Of the gentle charm of his naively ordered painting there can be no doubt, and at times he achieves effects of pictorial power, like the deep green patches of foliage in his "Panther Hollow" or in the many charming little glimpses of suburban Pittsburgh that occur so often in his middle distances. This is Mr. Kane's first one-man show in New York and it comes fittingly as a climax to his many years of quiet painting. He is now seventy-two years of age, and the honors that are accruing must have a taste of extra sweetness. He joins that special group of self-trained visionists whose work is outside the ordinary categories of academic or commercial painting.

CAMILO EGAS

The New School

Hanging alongside the large panel that Orozco painted in the outer chamber of the New School's special Orozco room, these canvases and water colors by Camilo Egas now on view during the month of October find harmonious setting. Mr. Egas is an Ecuadorian painter and close friend of the renowned Mexican muralist, and his work has much in common with the leading lights of the new Mexican school of painting. His subject matter is largely of the Indians of his native land and he has given his canvases a strong tribal cast, stressing the sense of being overly burdened with the weight of living. All the figures are richly developed in ample flowing line and mass, and they bear their water jars and other burdens with an appealing and tragic meekness. In like manner has Mr. Egas done a large panel illustrating the Exodus scene of the negro players in "Green Pastures," the Connolly prize play of this past season in New York, and made it an impressive passage of burdened souls seeking release from bondage. He is a well equipped painter and should be heard from in work of a larger scale, for his talents run toward the heroic and descriptive.

WILDENSTEIN & COMPANY INC.

Distinguished

OLD and MODERN PAINTINGS WORKS OF ART

TAPESTRIES and FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE NEW YORK
57 Rue La Boétie, Paris

MUNICH
Briennerstrasse 12

BERLIN
Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

JOHN LEVY GALLERIES

ONE EAST 57th STREET
NEW YORK

EXHIBITION OF

EQUESTRIAN

INCIDENTS and PORTRAITS
by

HOWARD E. SMITH, A.N.A.

Until October 31st

FREDERICK KEPPEL
& CO., Inc.
ETCHINGS
and
DRAWINGS
by
LEGROS

16 East 57th St., New York

C. W. Kraushaar
Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZES

by Modern Masters

of American and European Art

AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC

Unrestricted Public Sales of Art and Literary Property

APPRAISALS FOR UNITED STATES & STATE TAX, INSURANCE & OTHER PURPOSES
CATALOGUES OF PRIVATE COLLECTIONS

The ROLAND V. VAUGHN *Collection of*

Early American Furniture

A Connoisseur's Collection of Labeled and Pedigreed Pieces

THE PRIVATE COLLECTION of Mr. Roland V. Vaughn, of New Rochelle, N. Y., comprises one hundred thirty-eight catalogue items of superb quality, and the sale represents an opportunity that no collector of rare Americana can afford to overlook. Restrained and selective choosing on the part of Mr. Vaughn over a period of more than ten years has resulted in the assemblage of examples of the highest order of American cabinetwork and crafts. Each piece is individual and the whole representative of the best work of the early American period. Having been selected by Mr. Vaughn in a prudent search which left no purchasing field unscanned, many of his fine pieces, which bear the added distinction of having been garnered from very famous collections, defy duplication. The collection has been passed upon by many leading experts, and Mr. Vaughn guarantees each piece to be as described in the present catalogue.

THE FOLLOWING ARE A FEW OF THE OUTSTANDING PIECES:

A William Savery side chair. A Chippendale claw-and-ball foot wing chair, a shell carved walnut lowboy—both attributed to Savery.

A Rhode Island Chippendale mahogany card table with blocked frame.

Chippendale carved cherry highboy by Aaron Chapin.

An inlaid mahogany tambour desk attributed to John Seymour.

A set of ten Hepplewhite dining chairs.

A Duncan Phyfe sofa.

A carved mahogany pie-crust table, Philadelphia, 1760.

A Hepplewhite inlaid mahogany lady's writing cabinet.

Illustrated Catalogue will be sent on receipt of One Dollar

ON PUBLIC EXHIBITION DAILY FROM NOVEMBER 7TH

UNRESTRICTED PUBLIC SALE, NOVEMBER 14TH AT 2:15

AMERICAN ART ASSOCIATION • ANDERSON GALLERIES • INC

R. MILTON MITCHILL, JR., *President* • OTTO BERNET, HIRAM H. PARKE, *Vice-Presidents* • W. H. SMITH, JR., *3d Vice-President*

30 EAST 57TH STREET • NEW YORK

SUBSCRIPTIONS TO CATALOGUES • *Three Dollars Yearly for the Art and Three for the Literary*

EARLY AMERICAN PAINTINGS

Kleemann-Thorman Galleries

Eleven canvases of early American facture make the feature showing at the Kleemann-Thorman Galleries, canvases that show not only Stuart and Copley in their most felicitous mood but illustrate the pictorial practices of Mather Brown, James Peale, Thomas Sully, Chester Harding, Albert Holt and Anthony L. DeRose. Three Stuarts are on view, illustrating different periods in the artist's work, all interesting and effective examples. The single Copley of John Lane is quite an outstanding work by this wholly American master, for it is strictly within the limits of the severely ordered civilization of the XVIIIth century in this country; whereas Stuart is definitely a descendant of the British schools of portraiture. The DeRose portrait is very primitive in feeling, but carried out with considerable knowledge of the mechanics of the portrait painter's art.

AMERICAN PRIMITIVES

Hackett Gallery

The opening exhibition on view until November 15 at the Helen Hackett Gallery is a collection of fifteen early American paintings of the "primitive" school, comprising portraits, landscapes and genre subjects. The majority of these canvases have been collected by Mrs. Hackett during the past eight years, and several have been borrowed from private collections and dealers.

In her foreword to the catalog Mrs. Hackett deprecates the application of the term "American primitive" to these pictures. She says that this designation "implies a school of painting, a certain technique, a corps of disciples working under a master. This was not the case with the artists whose merits we are now attempting to establish. For the most part the artist was self-taught. He had talent but no academic training. His art was the expression of his individual ability, and in some cases this ability reaches a height of beauty, composition, design, not to be found in the work of some of the painters of established reputation.

"Paintings have been 'discovered' which show a surprising degree of native grasp and understanding on the part of the creators. Their names may never be known. But they are far from 'primitive' in the crude sense of the word. These men knew what they were about and are as definitely a part of early American painting as their more fortunate, documented brothers to be found, for example, in New York City Hall or the private collection of Mr. Herbert Lee Pratt.

"Let us hope this movement moves forward constructively, disregarding the inferior unknowns (which are sure to be brought to light and hailed as 'American primitives,' if that term persists), but realizing that there are really treasures to be unearthed to still further enrich the American tradition."

TAXIDERMY AND ANIMAL SCULPTURE

American-Anderson Galleries

A considerable showing of the taxidermist's art is now on view at the American-Anderson Galleries, work that has been achieved in the studios of the Jonas Brothers. Their dermo-plastic method of mounting has been so successful that their work is to be found in all the leading museums of the country. Here, in sufficient detail, is shown the various processes in achieving the final realistic mounting of the various skins, from the first anatomical studies to the finished figures. We also see several miniature groups, preliminary studies for the large life-sized scenes that are so amazingly brought together by these specialists in reproducing animal life in its natural habitat. As it is not possible for the smaller museums to possess the costly and very often prohibitive groups that the modern taxidermist achieves, the Jonas Brothers have assembled a set of interesting miniature groups with full scenic background and accessories that give the full effect and feeling of the large models. These small works are so moderately priced as to be available for smaller study groups, whether in museums or privately.

THE UNITED STATES IN PICTURES

Weyhe Gallery

The Weyhe Gallery, which has the habit of offering exhibitions that pique the curiosity, has this time hit upon the clever idea of showing one hundred contemporary prints, "aiming to make a composite picture of the American scene" with characteristic news from all parts of the country. An exhibition of this sort is characterized by great vitality and points out in the most forceful way not only just how the contemporary American uses his eyes in the world about him, but that the number of excellent artists thus occupied is surprisingly large.

Among those who make up this "landscape map of America" are Dehn, Fiene, Hassam and Lankes, for the northeastern states. For the south, the list includes Biddle, Goldthwaite, Hart and Pascin. For the middle west we find Gag, Higgins and Hopper. The southwest is represented by Cook, Davey, Kuhn, Lockwood, Nordfeldt, Sandzen and Mahonri Young. Day, Handforth, Haskell and Pearson depict the far west, while various aspects of New York and other big cities are offered by Coleman, Hirsh, Martin Lewis, Lubbers, Marin, Marsh, Ronnebeck, Sloan, Soyer, Wickey, Lozowick and Nason. Bellows, Dwight and others give us suburbia. Among those interested in industry are Benton, Cook, Lahey and Sheeler. Bacon, Beal, Kent and Woodbury record the seashore, while Lucile Blanch, Burchfield-Lankes and Hutson are among those who have been "somewhere in the country."

PIERRE MATISSE OPENS GALLERY

Pierre Matisse, formerly associated with Valentine Dudensing at the Valentine Gallery, has recently opened his own quarters in the Fuller Building, where he will be on hand to show clients important examples of modern French painting and sculpture. Among the many fine canvases will be found choice examples of his father's exhilarating art as well as splendid works by Rouault, Derain, Rousseau, Miro, Braque, Renoir, Utrillo and others. Bronzes and marbles by Despiau and Maillol are outstanding examples of the sculpture in this art collection.

THE NEW YORK SCENE

Brownell-Lambertson Galleries

"The New York Scene," an exhibition in which canvases by fifty contemporary artists form a composite picture of life in New York today, opened the season at the Brownell-Lambertson Galleries. Each canvas on view adheres to its unique theme. There is striking contrast in the subject matter of the various paintings which range from Anne Goldthwaite's "First Floor Back" to Robert Brackman's "Young Ladies"; from a new Harlem subject by Stella Bloch, "Gingham Chorus," to Childe Hassam's "Church of the Polish Fathers." Although twenty-eight of the pictures have never before been shown, several which are closely related to the exhibition's theme have been loaned by private collectors or other galleries.

Artists contributing to this interesting symposium are Milton Avery, George C. Ault, Isabelle Bishop, Fiske Boyd, Robert Brackman, Nathaniel Dirk, Elsie Driggs, Wood Gaylor, Childe Hassam, Edward Laning, Amy Londoner, Adrian Lubbers, Kenneth Hayes Miller, Joseph Pollet, John Sloan, H. E. Schnakenberg, Hermann Trunk, Medard Verburgh, A. Walkowitz, Max Weber, Arnold Wiltz, Marguerite Zorach and William Zorach.

New canvases which have never before been shown include works by Charles Baskerville, Stella Bloch, Henri Burkhard, Christopher Clark, Glenn O. Coleman, W. Steele Cooper, James Chapin, Hubert Davis, Horace Talmage Day, Werner Drewes, Joseph de Martini, Anne Goldthwaite, Edith Hamlin, Richard Lahey, Ernest Lawson, Hans Hofmann, Emil Holzhauser, Irving S. Lehman, L. Jean Liberti, Frank London, Gaston Longchamps, Reginald Marsh, Jerome Myers, Alice Murphy, W. B. Putnam, Jane Kende Rakhit, Algot Stenbery and James Lesesne Wells.



REINHARDT GALLERIES

EXHIBITION OF PAINTINGS
from the
17th to the 20th Century

730 Fifth Avenue

New York

SCHWARTZ GALLERIES

*Marine and Sporting Paintings
Etchings by the Modern Masters*

Mezzotints in color by S. ARLENT EDWARDS

507 MADISON AVENUE

NEW YORK CITY

Between Fifty-Second and Fifty-Third Streets

DURAND-RUEL
INC.

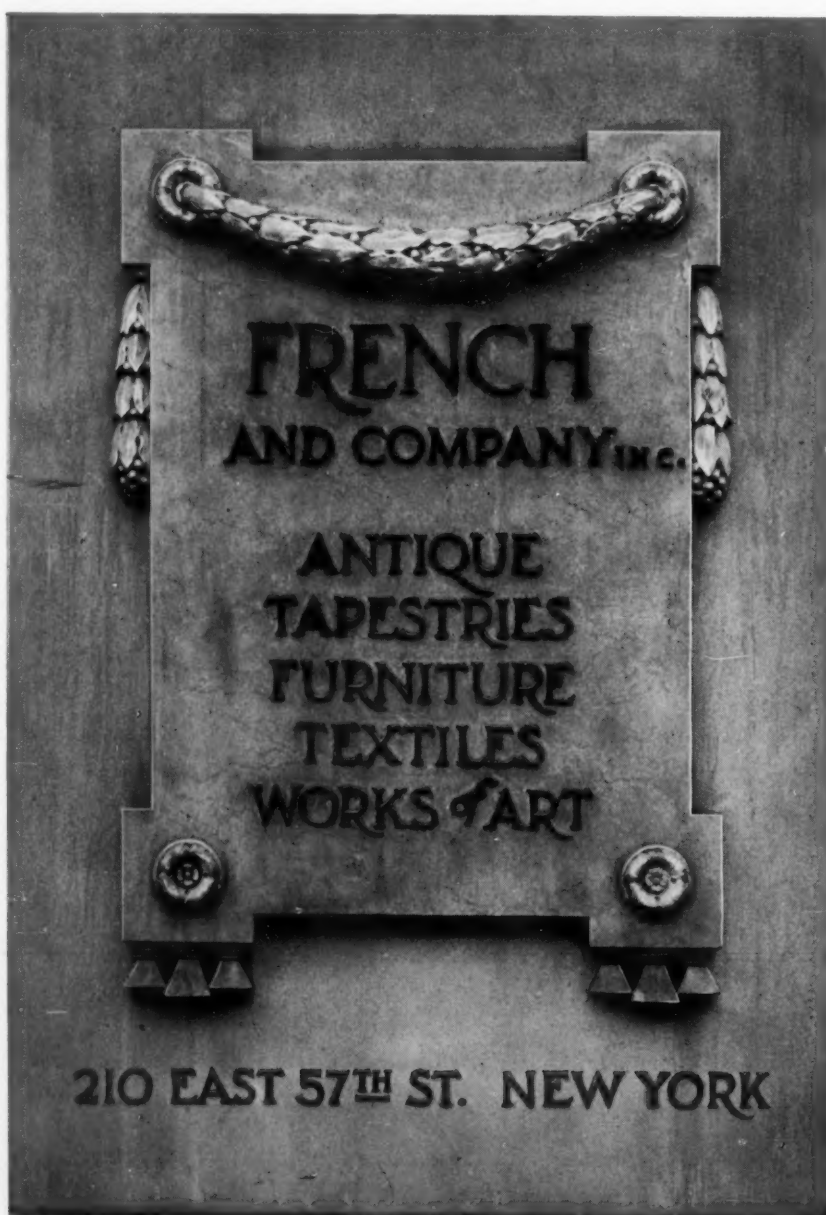
PAINTINGS

New York

12 East 57th Street

Paris

37 Avenue De Friedland



ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS

by the

FRENCH and BRITISH MASTERS

LONDON: 1a, KING STREET, ST. JAMES'S, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURY

FRENCH MASTERS

CABLES
"PETITGODOT—PARIS"

PARIS
8 RUE DE SEZE

BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

The ART NEWS

Published by the
ART NEWS INC.20 East 57th Street, New York
Telephones PLaza 3-5067-68-69-70President S. W. FRANKEL
Editors RALPH FLINT
MARY MORSELLEntered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879Published weekly from Oct. 3 to middle of
June.Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$7.00
Canada	8.00
Foreign Countries	8.00
Single Copies	.25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
A. G. Seiler 1224 Amsterdam Ave.

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

M. Squires S. E. Corner 17th and
Chestnut St.

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W. 1David H. Bond 407 Bank Chambers
Holborn, W.C. 1Gorrings 17 Green St.
Leicester Sq. W.C. 2May & Williams 24 Bury St.
St. James's S.W. 1Lechertier Barbe, Ltd. 95 Jermyn St.
S.W. 1

PARIS

Georges Houin 2 Rue de la Plaine

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXX Oct. 24, 1931 No. 4

PRIZES AT PITTSBURGH

A prize at Pittsburgh is a prize indeed. Out of all the various honors that can be acquired throughout the United States by the competitively minded painter, the only ones to carry any particular weight are those bestowed annually under the terms of the late Andrew Carnegie's will at Pittsburgh. The many awards and bequests given out each year in the various academic gatherings, be they held in New York, Washington, Philadelphia or elsewhere, may be set down at once as pleasant recognitions of meritorious performances dealt out for the most part in a mixed mood of appreciation and politics. But beyond giving the artist a comfortable lump sum to add to his bank balance or a gentle glow of pride on being singled out for special attention by public and press, these jury-made distinctions are forgotten as soon as created. Not so with the Pittsburgh awards, which are made after more than due deliberation by a body of men drawn from various European centers as well as from the art groups of America.

For the first time in six or seven years, the first Pittsburgh prize has been given an American painter, with the result that a comparatively unknown artist's more or less immediate future is well assured. He has been lifted out of the ranks and given a stellar prominence, and he has been placed in a position where he may, if ever, find himself. In no other body could such a prize-giving phenomena be observed as this, nor could it have the same significance. By its comprehensive assembling of the best work of contemporary art in both Europe and America and in the disinterested way it handles its awards, Pittsburgh takes the entire country to task by setting such high standards.



HEPPELWHITE MAHOGANY SIDBOARD

This beautiful inlaid and serpentine front specimen is included in the Kaufmann dispersal to be held at the American-Anderson Galleries on Oct. 30-31.

AMERICAN, ABOUT 1790

There is a crying need for some such sort of show in this city and for an adequate building in which to house important and far reaching exhibitions of this kind. If Pittsburgh succeeds in capturing the limelight but once each year, it holds its exhibition honors without fear of rivalry until the succeeding International comes along.

OBITUARY

WM. A. ROGERS

The cartoonist, William Allen Rogers, died suddenly on October 20 of heart disease at his home in Washington, reports *The New York Times*. He had been ill less than a week. His age was 77.

Mr. Rogers had been on the staff of such publications as *Harper's Weekly*, *Harper's Magazine*, *Life*, *St. Nicholas*, *The Century*, *The New York Herald* and *The Washington Post*.

It was in 1920 when *The New York Herald* was combined with *The New York Sun* that he ended his long career as a cartoonist in New York and his nineteen years of service with *The Herald*, where his relations with James Gordon Bennett were very cordial. In September, 1914, Mr. Bennett sent his editors a cablegram of instructions that ended as follows:

"Tell Rogers there is only one issue in this war. It is a fight between civilization and savagery."

The Rogers cartoons throughout the war were vehemently anti-German, and it was for one of these published in *The New York Herald* that through the recommendation of Ambassador Jusserand he was decorated as a chevalier of the Legion of Honor.

Mr. Rogers was the author of *A World Worth While*, *Danny's Partner*, and *A Miracle Man*. *America's Black and White Book* is one of his two volumes of cartoons.

In 1921 he was an instructor in the Illustrators' School for Disabled Soldiers.

He was born in Springfield, Ohio, in 1854 and is survived by a daughter, Mrs. Betty Rogers Buckley of Washington, and by a son, Harry A. Rogers of Wilton, Conn.

RECENT BOOKS
ON ART

ELIZABETH NEY (1833-1907)
By Eugen Muller-Munster

Publisher:
Koehler & Amelang, Leipzig

Price:
4.20 marks; linen binding, 6.80 m.

This lively art biography is devoted to the adventurous career of Elizabeth Ney, who in addition to her outstanding achievements in sculpture, was one of the most unusual women of the last century. Dominated throughout by the arresting figure of this beautiful and talented feminist, the story throws sidelights on great personalities of the day—Cosima Liszt, the poet, Gottfried Keller, and the painter, Kaulbach, among them. The chapters dealing with the sculptress' friendship with the dour Schopenhauer, of whom she modeled a remarkable bust, contain especially interesting material. Other letters and dramatic incidents tell the story of the difficulties encountered while making the only bust of the unfortunate Ludwig II for which this monarch ever consented to pose.

Along with the chronicles of the sculptress' achievements and swift rise to fame, runs the strange story of her life-long association with the well known doctor and scientist, Edmund Montgomery. In view of Victorian conventions, it seems almost unbelievable, that throughout a long life Elizabeth Ney should have refused to admit the legalization of her early and romantic union with the handsome Scotchman. The book goes on to narrate how, largely as a result of her misguided feminism, the artist finally abandoned an assured position in European art centers for a Utopian adventure in the swamps of Georgia.

After the breaking up of this unfortunate experiment and the departure of the sculptress and her husband for Texas, are many chapters that throw interesting sidelights on the first awakening of artistic interest in the Lone Star State, in which Elizabeth Ney through her salon and world wide reputation, played a decisive part. The story of her commissions for the state capital at Austin and the work done for the St. Louis and Chicago world fairs concludes this absorbing biography.

JEAN VAN EYCK

By PAUL FIERENS

Publisher: G. Cres et Cie, Paris
Price: 20 francs

M. Paul Fierens, who has been selected to write the critical and biographical notes to the brochure on Jean Van Eyck in the series known as *The Musée Ancien*, is the Paris correspondent of *The Art News*.

The Musée Ancien is under the direction of M. Georges Besson and M. Jean Alazard and previously has published booklets on Holbein, Goya and Poussin, each with many illustrations in heliogravure and an introduction by a leading authority on the painter in question.

In M. Fierens' foreword on Van Eyck, controversy is avoided on a particularly controversial subject. Historians have never agreed and tend to agree less and less. M. Fierens states the main contentions of each, but circumspectly confines his own conclusions to the evidence of the work itself.

First of all, asks M. Fierens, what of Hubert Van Eyck, who with his brother Jean has long been supposed to have been the first to paint in oils? It seems they did not invent this technique, they merely improved the process in being the first to mix a certain oily varnish with color.

As for the existence of Hubert, which as well known an authority as Friedlander discards as a hypothesis, the inscription on the famous retable of Ghent begins with the words "Pictor Hubertus." Hubert is more than a myth, in the opinion of M. Fierens. He was older than Jean, and he died in September, 1426. But was he Jean's brother? Probably. This is all that is known of him, together with the fact that he it was who began the painting of the retable, which Jean finished six years later and to which pilgrimages from all over Europe were made in the years to come.

Incidentally, the five hundredth anniversary of the dedication of the retable will be celebrated next year on May 6, making M. Fierens' résumé most timely.

Are the more distinctly Gothic portions of the retable to be attributed to Hubert? M. Fierens goes on. Jean certainly painted the Adam and the Eve, the portraits of the donors, the singing angels and the angels with musical instruments. In fact, the retable throughout shows the master hand of the younger Van Eyck.

Did Hubert paint the seven leaves

of the superb "Book of the Hours" in the Trivulzienne Library in Milan? This manuscript was ordered by William, Count of Holland, the patron of Jean, and it is known that Jean was commissioned to pay the illuminators. At any rate, there can be no doubt that the man who painted "The Hours" is the same who did certain portions of the retable, the similarities between which M. Fierens specifically points out. Fierens-Gevaert he quotes as saying that no painter of churches in the XVIIIth century knew how to "give to his pillars and arches the impressive verisimilitude, the kind of mysterious life" which is to be found in the miniature known as "La Messe des Morts." Here a group of saints adoring the Lamb is almost exactly reproduced in the retable, and the composition as a whole is similarly suggestive of "The Virgin in the Temple" in Berlin, which is one of the three paintings apart from the retable attributed by his advocates to Hubert.

Count Durrien and M. Hulind, too, in particular have studied the seven illuminations in Milan, the remainder of the miniatures in this series having been destroyed by a fire in Turin in 1904. The seven still extant are, in M. de Loo's estimation, "the most marvelous ensemble which has ever decorated a book and are for their epoch the most astounding work known in the history of art."

Without definitely ascribing "The Hours" of Count William of Holland to either of the Van Eyck brothers, the painting of Jean Van Eyck grew out of the art of illumination, declares M. Fierens. In the retable of Ghent Jean Van Eyck became the father of modern painting. The retable, which everywhere shows the mark of genius, is the apogée of medieval art, and in the retable Jean broke away from the Middle Ages. The painting of genre in being born produced masterpieces. Even Giotto did not possess Van Eyck's fresh grasp of *la vie physique*. If Jean Van Eyck may be said to have lacked in any painter quality, it was only in passion, in movement—rediscovered since the turn of the century and today in vogue. "He painted," says his epitaph, "living forms and flowers of the field, putting a soul into each of his works." He was "an artisan whom no problem of technique left indifferent, a poet who gave to his dream the most rigorous material substance, by his love of creation adding a mystic element. Jean Van Eyck," concludes M. Fierens, "is one of the big conquistadores of painting."

The retable of Ghent is one of the greatest works of art in existence. By two hundred years it antedated the painting of *genre* by a Breughel and a de Hooch. "What Chardin makes us better feel the soul of things?" asks M. Fierens. "We lean out of the window, so to speak, to look at the crenelated houses, at the passers-by in the street. Then we come back to the interior with its still lifes, to its hesitant perspective; we come back to that which puts everything in its place and unifies all details, the *clair-obscur*. Here we grasp one of Jean's secrets and perhaps the most important." His portraits show him the psychologist and the relentless draughtsman. "Jean sans pitié" he has been called.

The portraits of the donors of the retable, Judocus Vydt and his wife, Isabelle Buriut, the portrait of Cardinal Albergati, of "The Man called Tymothee," of Baudouin de Lannoy, of "The Man with a Carnation," of Jean de Leeuw, of Giovanni Arnolfini and his bride, of Marguerite Van Eyck and of "The Man in a Turban," thought to be a self portrait—each one of these presents "a human being who prays, who thinks, who does not act, but knows how to act. . . . A collection of these portraits comprise an epoch, a whole race," exclaims M. Fierens.

After finishing the retable of Ghent in 1432 until the time of his death nine years later Jean Van Eyck signed and dated his most important works, nine of which are today certified beyond peradventure. Copies also exist of paintings which have been lost.

Where Jean received his training nothing is known, but M. Fierens judges it unlikely that he ever went to Italy. He did, of course, in the days of his youth go to Spain and Portugal to paint a portrait of the Infanta Isabelle, whose hand in marriage was sought by Jean's patron. It was on this trip, suggests M. Fierens, that he may also have painted "The Fountain of Youth," which by the Hubertians has always been ascribed to the elder of the two brothers.

For students of Van Eyck the bibliography which follows M. Fierens' text will be of interest.

E. W. P.

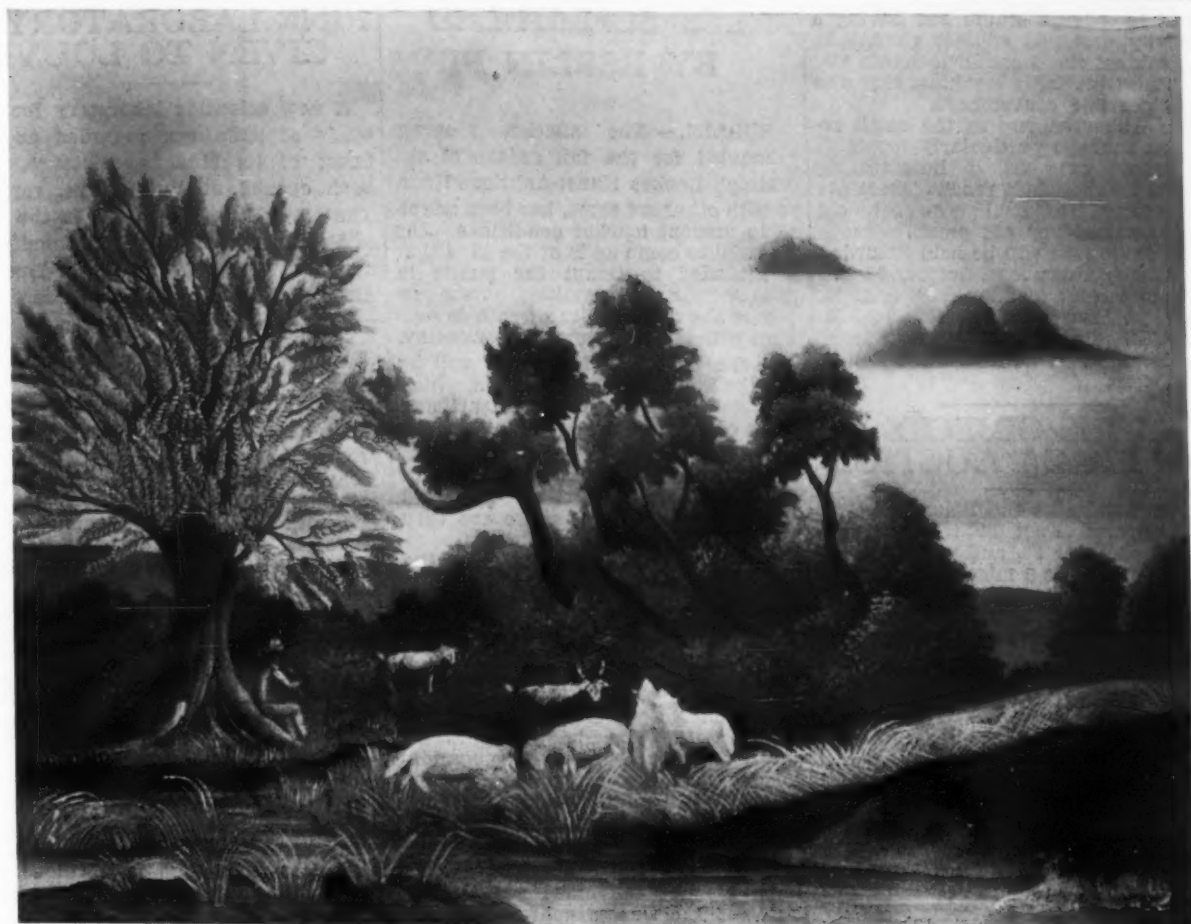
30th Pittsburgh International a Stirring Event

(Continued from page 3)

standing figure or two, but their grasp of the essentials of modern painting seems to be much more limited than that of France, America, or Germany.

Looking back over the four hundred and ninety-six canvases chosen for display, I am struck by the fact that there is but one wholly abstract piece of painting on hand, just a single sample of modernistic invention against whole cohorts of representational paintings worked out in one way or another. Picasso's superb composition "The Window" dominates the larger of the two French rooms, and is easily the outstanding picture of the whole show. It is one that he himself specially selected for Pittsburgh, and it would appear to be a sort of special salute of the inner man for having been accepted last year as premier prize-winner in a less controversial mood. It serves as a gentle reminder that the real Picasso is a more formidable person than his two entries of last season indicated, and it is no open secret that to the average Pittsburgher this handsome invention in grays and whites and olive greens is just another sample of aesthetic humbug. But Picasso has had the fortitude to define the issue of the new art with all the courage of the crusader, and he undoubtedly knew what he was about in selecting this special canvas for the Carnegie International. Next year he may go a step further and send over a couple of his more provocative pieces. In this way does the ironmaster's will become effective in advancing the cause of painting internationally. And so more's the pity that the Carnegie show does not get a further viewing throughout the country, for when he stipulated that these annual art shows should be "free to the people," he probably had more than Pittsburgh in mind. At any rate, Baltimore and St. Louis will see the European section after Pittsburgh has had its fill.

Apart from the annual awards, which have proven not only well merited but at the same time stimulating, there are any number of genuine masterpieces to be recorded. The Picasso abstraction is a grandiose design that has its start in some sort of window nook with table and other accessories, but it winds up by being a most highly fortified piece of pure design that fully justifies itself on the score of elegant line and movement and color. It is a spacious thing, brought into being according to no other rules or regulations than the artist's own sense of pattern, a piece of pure invention that throws most of the representational art in its vicinity into a dull discard. Here, in truth, is art for art's sake, arguing an escape from the endless souvenirs of our own personal round of contacts and adventures, and paving the way for new pictorial progressions as yet little suspected by the many. Anyhow, Picasso



"PASTORALE"

By ROUSSEAU

Included in the current exhibition of French landscapes of the XIXth and XXth Centuries now being held at the Knoedler Galleries for the benefit of the Public Education Association.

gets off to a flying start at this thirtieth International, with only a couple of Americans to keep him rather distant company in this new abstraction business.

Derrain sends a trio of richly painted canvases, two superb landscapes in the mode and manner of those seen last spring at the Marie Harriman Gallery, only finer; also a lovely figure piece, all soft and swimming like Renoir at his best only more dynamically conceived and patterned, but the lady's eyes and lips have a strange uncertainty of placement that keeps this portrait from being a four-star performance. The large Vuillard of a Parisian woman of wealth is hardly our beloved Vuillard at his best, in spite of the many enchanting passages throughout the elaborated interior. Vuillard should not be allowed out of his own special bourgeois setting; the chic world of the Bois de Boulogne is hardly his. That other Intimist—Pierre Bonnard—is poorly represented, and it is the first time that I have not been able to wax enthusiastic over his work. A confused still life, a poorly sustained landscape and one of his familiar window compositions that should have come off were it not for a miserable stretch of red in the garden sequence that spoils it quite completely. This is hardly the Bonnard that Duncan Phillips champions so ardently. Matisse, alongside with three interiors with figures, handles his vermillions with real authority, although he has given us more sustained performances at other times. The large figure composition by de Segonzac, "Two Nudes," is a genuine masterpiece, and his two landscapes are also authoritative. Pierre Roy does not look so well in a large company as he did at Brummer's last

year, but then the two works chosen are not of his finest. The large Dufy interior, which should have been a prize canvas, is one of his most daring and successful attacks on so-called verisimilitude, but the jury gave him credit for his little "Bois de Boulogne" piece instead, tempering his extravagances to shorn Pittsburghers. I don't know when I have seen Vlaminck so well represented, but he still harps too insistently on gray skies. Forain is honored with three fine ballet figures and, as might be expected, Van Dongen provides excitement with his mundane studies, his large "Ambassador from Haiti" proving as upsetting to Pittsburgh as it did to His Excellency who, I am told, refused to accept the portrait. Le Sidaner, Marquet, Signac (looking rather like diluted Seurat), Friesz, Jacqueline Marvel (airy but inconsequential), Dufrenoy, Laprade, and Lotiron are the leaders among the French group.

Beckmann, with three notable compositions, is the star of the German room, and I should have rejoiced had he been honored with a prize. But most likely he must wait till some fellow countryman be appointed to the jury of awards. He grows more important with each showing, and his "Saxophone Player" is one of the half dozen genuine masterpieces of the show. In spite of Klee, Campendonk, Kokoschka, Dix, etc., not being present, the German group is a well rounded and balanced one, with the accent on well stylized performance and vigorous outlook. I liked two landscapes by Xavier Fuhr, very dignified and different, and with marked invention in accent and arrangement. George Grosz has two fine canvases, particularly his "Funeral Pomp." His "My Mother" is an undistinguished

piece of painting. Kirchner, Pechstein, Charlotte Berend, Karl Walther, Slevogt, Erich Hackel ("Plough in the Field"), all help to make a fine showing for their country.

The American section presents a balanced selection of the best work being done throughout the country. Of course the first prize canvas by Franklin Watkins was the center of interest and it argues, together with his strangely conceived "Crucifixion," a pictorial talent of much individuality and power. His "Suicide in Costume," a deliberate attempt to express something of the unstable thought waves sweeping the world today, is painted with style and conviction, and is held consistently to a thoroughly neurotic, morbid key. As Mr. Watkins has been hoisted into a very considerable limelight by this award, he will undoubtedly be brought before the New York public in full flower before very long, and it is only fair to wait until such time before attempting any estimate of his powers.

Judson Smith's "Deserted Mill" is a distinguished piece of landscaping, well deserving its prize award, as does Yasuo Kuniyoshi's large still-life, which was accorded honorable mention. Morris Kantor's two large canvases are brilliant pieces of decorative invention, and it should not be long before he comes into a Carnegie award of his own. Ernest Fiene's large "View from My Window" does not quite come off, with a certain amount of re-angling he should be able to make the various elements fuse to better advantage. His "Girl with Tropical Plant" is fresh and vivid. Bradley Tomlin's "Still Life" is one of the really distinguished things in the large gallery, and H. E. Schnakenberg's "Young Hunter" is easily his finest work to date.

Charles Burchfield's "Rainy Night," John Kane's "Monongahela Valley," Bernard Karfoll's two brilliantly painted nudes, Charles Rosen's landscapes, Eugene Speicher's "Babette," Henry E. Mattson's landscape, Maurice Sterne's "Box 41" (which doesn't quite come off), Max Weber's "Winter Landscape," Ernest L. Blumenschein's Indian allegory, Georgina Klitgaard's two landscapes, Edward Hopper's cruelly realistic, but handsomely painted "Hotel Room," Waldo Pierce's amusing "Gemini at Bath," Vaughn Flannery's smartly executed semi-abstract of a Kentucky Derby, and Charles Hopkinson's two well characterized portraits are some of the outstanding items in the American galleries.

Italy came to the front with a second prize award to Mario Sironi for his striking composition of "Two Fishermen," easily the most impressive contribution in this section of the exhibition. His second canvas fails to convey the same sense of rugged power. Giovanni Romagnoli's "Summer Flowers" is a rarely lovely study, and Giorgio de Chirico's "Still Life" (apparently an early piece) is an elegant bit of painting from any angle. Carlo Carra, Italo Brass and Felice Casorati are other Italian exhibitors.

Great Britain, represented on the jury of awards by Paul Nash, has two large galleries full of varied canvases, but there is little that is more than moderately interesting to be met with. Mr. Nash's "Whiteleaf Cross" is a stylish thing, and Walter Sickert's contributions are full of genuine painter's qualities. Sir John Lavery, Sir William Orpen, Mark Gertler, Colin Gill, Maurice Grieffenhagen, Wilson Steer and Vivian Forbes are well represented.

Jose Solano's three large somber canvases make the best showing in the Spanish section, although Pedro Pruna's two contributions run him close. Per Krohg, who is to be found in the Phillips Memorial Gallery, is one of the outstanding contributors in the Scandinavian section, but the three canvases sent over on this occasion are far from justifying the faith inspired by his previous appearances in this country.

The Russian group is interesting from an experimental angle, although there is no single canvas that may be hailed as particularly significant of the new Russia. The other countries send their quotas of more or less conventional painting, but there is little to be selected for discussion in any restricted review of the exhibition. The closing date for this thirtieth International is December 6.

A. H. ADDISON HERE FOR ANNUAL VISIT

Mr. A. H. Addison of Frost & Reid has recently arrived in America and is making his usual visit to leading cities, both here and in Canada. From October 23-25 he will be in Chicago at the Auditorium Hotel and on the 26th at the Statler in Detroit. From thence he will go to Canada, where his itinerary will be as follows: October 27, the Hotel London in London, Ontario; October 28-29, the Hotel King Edward in Toronto, and October 30, the Hotel Windsor in Montreal. On October 31 Mr. Addison will return to New York, where he will remain at the Hotel Seymour until November 7, thus giving buyers in this city ample time to see the fine collection of prints which he has brought to this country.



BY APPOINTMENT TO
H.M. THE QUEEN

FRANK PARTRIDGE

INC.

OLD ENGLISH FURNITURE AND PANELLED ROOMS
RALPH WOOD POTTERY AND CHINESE PORCELAINS
STUART NEEDLEWORK AND OBJETS D'ART

L O N D O N

26 King Street, St. James's, S.W. 1

N E W Y O R K

6 West Fifty-Sixth Street

EVERY
ARTICLE
GUARANTEED

PLAZA TO HOLD GREENWICH SALE

On Riversville Road, near Sherwood Avenue, in Greenwich, Conn., a mile and half north of Glenville, is located what is considered in Greenwich one of the most tastefully decorated houses in the vicinity. It is known as "Two Rivers," the home of Mr. and Mrs. Joseph Platt, who have instructed the Plaza Art Galleries, Inc., of New York, to offer the contents for auction on Wednesday, October 28, at 11 o'clock. The items are on view now and can be seen until the time of sale.

At "Two Rivers" the French XVIIIth century has been carried out to the minutest degree, the fine antique furniture blending in with the beautiful color of the small samplers, paintings and accessories.

It seems that XVIIIth century antiques lend themselves to the modern mode of living. Furnished with lovely antique chairs covered with needle work, fine old Waterford glass lustres, beautiful bergères, numerous small Chinese paintings on glass, samplers, decorative XVIIIth century pictures, mirrors, lamps, small tabourets, and even a wonderful old backgammon table with the original board, the result is a delight to behold.

A touch of the modernistic is to be

found in a large studio bed having a specially designed cabinet effect. In this cabinet there are little lights and compartments for a breakfast tray and every possible convenience.

The Aubusson rug in the small reception room is particularly lovely in color and acts as a harmonizing scheme for the whole room. There are also several unusual beautiful old screens painted on old paper.

The exhibition will be held Saturday and Sunday afternoons, October 24 and 25, from 2 to 5; Monday from 9 A. M. to 5 P. M.; and Tuesday, from 9 A. M. to 9 P. M. The sale will be conducted by Messrs. E. P. and W. H. O'Reilly, auctioneers.

VARIOUS OBJECTS IN PLAZA AUCTION

On exhibition at the Plaza Art Galleries, Inc., 9 East 59th Street, on Monday, October 26, and until time of sale, there will be a miscellaneous collection of antique and modern furniture, bric-a-brac, paintings, textiles and Oriental rugs. They are from several estates and from a well-known New York decorator.

Most interesting for the modern apartment are many small tables, chairs and commodes of the French periods. Books made up of modern sets in beautiful bindings are also to be disposed of, and a collection of stringed instruments including violins, cellos, mandolins, etc., is sold by order of Joshua Nicholson of New York.

The sale will be held October 29, 30 and 31, at 2 o'clock.

SALES SCHEDULED BY BERLIN FIRM

BERLIN.—The auction program scheduled for the fall season at the Rudolph Lepkes Kunst-Auktions-Haus, as with other art firms, has been adapted to present market conditions. The material to come up is of the kind that is intended to tempt the public in spite of financial calamities, offering as it does the opportunity of safe investment without involving a heavy outlay.

In the middle of November will be sold the Schwabacher collection, which consists of Berlin silver and art and crafts objects.

The collection of L. Loewenthal, which will be dispersed at the end of November, contains paintings by old masters, among which there are very fine Dutch XVIIIth century works. Very remarkable in this sale also is the furniture, in which section a commode by Roentgen of exceptional beauty is the feature piece, while ivory and boxwood carvings from the XVIth and XVIIth centuries are of excellent quality.

Early in December the sale of the collection of M. Von Bleichert will take place. This well-known aggregation includes first-rate paintings by such German XIXth century masters as Thoma, Liebermann, Corinth and Schuch.

Noteworthy further are porcelains from the XVIIIth century, precious bijoux also of the same period and ivories of fine workmanship.—F. T. D.

FINE LABORATORY GIVEN TO LOUVRE

A new scientific laboratory for the study of paintings, regarded as the finest of its kind in existence, has been opened at the Louvre, reports The New York Times. It is the gift of Professor Mainini of the faculty of medicine of the University of Buenos Aires and of Dr. Fernade Perez, Argentine Ambassador to Rome.

The equipment of the laboratory enables direct examination of the paint, revealing the technique and progress of the artists' work and showing where repairs were made. Aside from the X-ray, a camera to photograph the paintings at a direct angle from the side with the aid of 1,000-candlepower reflectors brings out each stroke like a relief map and even the fingerprints left by the old masters caused in smoothing the paint with their fingers.

By this method Dr. Perez has studied photographically 2,000 paintings of Italian masters, and these photographs are part of the gift to the Louvre. The inauguration of the laboratory was under the auspices of the Ecole des Beaux Arts.

Not only are comparative studies of primitives and moderns made possible, but the Perez method offers an opportunity to art students to study the master's methods and color values, indicating the durability of the various color bases.

PRIX DE ROME COMPETITION ON

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture.

The competitions are open to unmarried men not over thirty years of age who are citizens of the United States. The stipend of each fellowship is \$1,500 a year with an allowance of \$500 for transportation to and from Rome and an allowance of \$150 to \$300 for materials and incidental expenses. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about \$2500 a year.

The term of each fellowship is two years in architecture and landscape architecture and three years in painting and sculpture. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the galleries to the painter and sculptor who win the Rome prize and fulfill the obligations of the fellowship.

Entries for competitions will be received until February 1. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York.

PIERRE MATISSE

THE BEST MODERN FRENCH

PAINTINGS AND SCULPTURE

NEW YORK
FULLER BUILDING
51 EAST 57TH STREET

PARIS
MORGAN & CO.
PLACE VENDOME

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

ARNOLD SELIGMANN & CO., G.m.b.H.

5, Bellevuestrasse BERLIN

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

FRENCH PRINTS

THROUGH OCTOBER

BALZAC GALLERIES

EXHIBITION OF

INTERNATIONAL WATERCOLORS

SPONSORED BY THE COLLEGE ART ASSOCIATION
Until October 26th

449 Park Avenue

New York

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES

WHOLESALE

510 Madison Avenue

New York

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

Estab. 1875 Tel. BRyant 9-6739

CALO GALLERIES

128 West 49th Street, New York
Between Broadway and 6th Ave.

WE BUY and SELL
PAINTINGS

American and Foreign Artists

FERARGIL

FINE PAINTINGS
and SCULPTURE

FREDERIC N. PRICE
President

63 EAST 57TH STREET, NEW YORK

Telephone Circle 7-5952

Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York

VALENTINE GALLERY

69 East 57th St., New York

Morgan & Cie., Paris

DESIRES TO PURCHASE WORKS BY

BRAQUE, CEZANNE, DEGAS, MANET, MATISSE, MODIGLIANI,
PICASSO, Renoir, Rousseau, Seurat



RARE QUEEN ANNE CURLY MAPLE ARMCHAIR ABOUT 1750
This extremely fine web-foot example of Pennsylvania workmanship is included in the Kaufmann dispersal to be held at the American-Anderson Galleries on October 30-31.

**Expressionistic
 Prints to Come
 Up at Auction**

MUNICH.—The beginning of November will bring at Graupe's the sale of the graphic collection of Rudolf lbach, who was formerly a generous donor to the museum of his home town of Barmen. In the main it includes the entire graphic creations of German Expressionism.

Of the artists represented, the sculptor, Wilhelm Lehmbruck, whose rare etchings today bring from 700 to 1,000 marks, is well known in the United States through exhibitions and purchases by the museums of New York, Detroit, Buffalo and Cleveland. This is the first time that his entire graphic works come on the market.

There are also interesting prints by Edvard Munch, which command from 500 to 700 marks, some by Daumier, and early etchings by Max Liebermann and Kirchner.—Dr. Charlotte Weidler.

**Show of Ancient
 Greek Art Will
 Come to London**

LONDON.—There is every probability that there will be held in the Victoria and Albert Museum in the near future an exhibition of ancient Greek paintings, reports the *London Daily Telegraph*. It has been learned that Mr. Robert Byron, who has promoted the scheme, has co-operated with the Greek Minister here, M. Caclamano. The promoters hope they may raise sufficient funds in Greece to cover expenses, and it is expected that the Greek Minister will persuade the Greek Government to contribute substantially.

Mr. Eric Maclagan, director of the Victoria and Albert Museum, is in communication with the Board of Education regarding the project.

ORIENTAL ART



PAINTINGS
 SCULPTURE
 PORCELAIN
 BRONZES
 POTTERY
 SCREENS

*Imperial Chien Lung KU YU
 HSUAN Famille Rose porce-
 lain oviform vase. Bears the
 Chien Lung Emperor's poem and
 four Imperial seal marks.*

Height, 6¾ inches.

MAISON CLUNEY, INC.
 ART GALLERIES



ANTIQUES
 TAPESTRIES
 FURNITURE
 OBJECTS of ART

"MACREADY AS
 HAMLET"
 by SIR THOMAS
 LAWRENCE
 (English, 1769-1830)
 Size, 25 by 30 inches

43 West 55th Street

New York

YAMANAKA & CO.

680 FIFTH AVENUE . NEW YORK

CHICAGO
 846 N. Michigan Ave.

WASHINGTON
 1207 Connecticut Ave.

BOSTON
 456 Boylston St.

PEIPING
 CHINA

LONDON
 127 New Bond Street

OSAKA
 JAPAN

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries
30 East 57th Street

October 24, aft.—The Cowan, Ford, Smith sale of furniture, silver, rugs, china, etc.
October 25, aft.—Early Americana from the library of George W. Riggs of Washington, D. C.

October 29, eve.—Sale of paintings of many schools from the XVIIIth century to the present day, the property of J. William Smith of Syracuse, N. Y., and of the late Dr. William Cowan and the late F. R. Ford, both of New York.

October 30, 31, aft.—Sale of the Clifford Carlisle Kaufmann collection of American antiques.

National Art Galleries
Hotel Plaza
(The Rose Room)
Fifth Avenue at 58th Street

October 24 at 2.—XVIIIth century English and French furniture, tapestries, Oriental rugs, silver, Sheffield plate and XVIIIth and XIXth century English, French and Dutch paintings, by order of the British Antique Corporation of London and Chicago, now closing out their Chicago establishment.

Plaza Art Galleries
9 East 59th Street

October 24 at 2.—Sale of antique decorations and furniture imported by Leo Elwyn & Co., Inc.

October 28 at 11 A. M.—Sale on the premises of the complete contents (including XVIIIth century furniture and accessories) of "Two Rivers," the home of Mr. J. B. Platt, River Road near Sherwood Avenue, Greenwich, Conn.

October 29, 30, 31 at 2.—Sale of fine antique and modern furniture, rugs, books, paintings, textiles, tapestries, etc., and stringed instruments, the property of Joshua Nicholson. Exhibition begins October 28.

Founders Make Selections at Grand Central Galleries

It was an unusual coincidence that for two years in succession Mr. Lee Jeffreys of Utica, N. Y., should by lot become the first to choose the work of art he preferred from the founders' exhibition at the Grand Central Art Galleries. The annual drawing took place at the galleries on the evening of October 20 and as usual the names of the lay members were shaken in a sealed bowl and picked out one by one by a blindfolded child. This time it was little Miss Elizabeth Millet, granddaughter of the president and founder of the Grand Central Art Galleries, and the names were read out by Mary Nash, the actress and celebrity who this year has been invited to perform this service in the presence of the artists, art collectors and art lovers always assembled from all parts of the country on this unique occasion. Among those present were the Hon. Robert Woods Bliss, Mr. John McE. Bowman, Mr. Irving T. Bush, Mr. and Mrs. Wm. A. Delano, Mr. and Mrs. Joseph P. Grace, Mr. and Mrs. Louis W. Hill, Mr. Walter Jennings, Mrs. Otto Kahn, Mr. and Mrs. Frank G. Logan, Mr. George D. Pratt, Mr. Harold H. Swift, Miss Marjorie Montgomery Ward and about ninety others.

In this so-called founders' exhibition, which had been on view since the middle of May, there had been collected almost one hundred paintings and sculptures by artist members, the arrangement being that artist members for three years donate one

work of art. Lay members annually pay the sum of \$600 and in return, in the order indicated at the drawing of the lots, select the work of art desired from those still available.

This year the artists have contributed finer and more important examples of their work than ever before. Included among them were such distinguished names as Violet Oakley, Hovsep Pushman, Victor Higgins, Elliott Daingerfield, F. Ballard Williams, F. C. Frieseke, Hermon A. McNeil, Roy Brown, Ivan G. Olinsky, Raymond P. R. Neilson, W. Elmer Schofield, Hobart Nichols, Charles H. Davis, Emil Carlsen, Frederick J. Waugh, Bessie Potter Vonnob, Robert Spencer, Mario Korbel, Chauncey F. Ryder, Gordon Grant, R. Tait McKenzie, Lillian Westcott Hale, Randall Davey, Nicolai Fechin, Chester Beach, Allan Clark, Bruce Crane, George Wharton Edwards, John E. Costigan, Walter Ufer, Daniel Chester French and many others.

In the order of the drawing the choice of lay members began as follows:

- 1—Lee Jeffreys, Utica, N. Y., "Glint of the Sea," a bronze figure, by Chester Beach.
- 2—Mrs. E. B. Ball, Muncie, Ind., a Flamingo screen by Jessie Arms Botke.
- 3—B. E. Sunny, Chicago, Ill., "Breath of Autumn" by Elliott Daingerfield.
- 4—Carl M. Owen, N. Y. C., "Approach of Winter" by Chauncey F. Ryder.
- 5—Mrs. William H. Moore, N. Y. C., "Portrait" by Princess Alexander Rumann.
- Miss Helen E. Cowell, San Francisco, Cal., "A Few Objects of the XVIIIth Century" by Hovsep Pushman.

7—Guerdon Stearns Holden, Cleveland, O., "Boy Bacchus" by Rachel Hawks.

8—Robert Woods Bliss, Ambassador to the Argentine, "Gray Weather" by Bruce Crane.

9—Sidney Gorham, Jr., Chicago, Ill., "Rocky Shore" by Frederick J. Waugh.

10—J. E. Aldred, N. Y. C., "Standing Lincoln" by Daniel Chester French.

Louis T. Hill, St. Paul, Minn., "Corsican Girl" by F. C. Frieseke.

Dr. James C. Ayer, New York, "Extreme Clipper Ship, Morning Light" by Charles R. Patterson.

R. K. Le Blond, Cincinnati, O., "Harlem River" by Robert Spencer.

Mrs. Helene Irwin, Fagan, San Francisco, Cal., "On the Hillside" by John E. Costigan.

D. M. Ferry, Jr., Detroit, Mich., "The Thief" by Stark Davis.

Herbert W. Briggs, New York, a portrait to be executed by Sidney E. Dickinson.

Henry A. Wise Wood, New York, "Old Castle" by Roy Brown.

John H. Love, Great Neck, L. I., "Undine" by Edward Berge.

Mrs. Edward Potter, Jr., Nashville, Tenn., "Country Labor" by Eugene Higgins.

James A. Stillman, New York, "The Covered Wagon" by Albert Gross.

FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel

November 6, 7—Engravings by old masters.

Paul Graupe—Herman Ball

November 3—The collection of Prince Fr. Leopold.

Paul Graupe
November 3—The Oscar Huldsky drawing collection.

Early November—German literature.

H. Lepke

October 27—Furniture and works of art.

LEIPZIG

C. G. Boerner

November 4, 5, 6—The Carl Sachs collection of graphic art, old master engravings and etchings and drawings from the De Groot collection.

COLOGNE

Math. Lempertz

October 27, 29—The collection of Dr. B. Levey.

November 10—Paintings by old and modern masters.

November 26, 28—The Malmede and Gelsendorfer collections.

DRESDEN

R. Richter

November 10, 11—Antiquities, paintings and furniture.

FRANKFORT

Hugo Helbing

November—Art from the von Passant-Gontard estate; old masters and art from the Johannes Noll estate; paintings and antiquities from the collection of Dr. Willi Wilbrand.

MUNICH

Hugo Helbing

November—The collection of August Wolf; furniture and paintings from the collection of Dr. R. Ergas; art from the estate of Professor Schloesser.

ZURICH

November 16, 17—Books and color prints of the XVIIIth century.

LONDON

Sotheby & Co.

October 26, 29—Rare books and first editions.

November 9—Antique examples of the goldsmith's art.

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND ST.

JAC. FRIEDENBERG President
HUDSON
CHAS. FRIEDENBERG Vice-President

FORWARDING & SHIPPING CO., INC.

NEW YORK

CUSTOM HOUSE BROKERS PACKERS and SHIPPERS
FORWARDING AGENTS

OFFICE: 17 STATE STREET

WAREHOUSES: 507 West 35th Street and 323 East 38th Street, New York
Cable Address: "JACBERG" Telephone: BOWling Green 9-4151 to 4156

ANTIQUES
PAINTINGS WORKS OF ART
CLEARED THROUGH U. S. CUSTOMS

CUSTOM HOUSE DEPARTMENT

Our many years of experience have placed us in position to give unexcelled and smart service.

WAREHOUSE DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery.

PACKING and SHIPPING DEPARTMENT

We specialize in packing and shipping of works of art, paintings, fine furniture and household effects to and from all parts of the world.

LONDON REPRESENTATIVES:

CAMERON - SMITH & MARRIOTT, LTD.

"NORWAY HOUSE," 21-24 COCKSPUR ST., S. W. 1

Cable Address: "Kamsmarat—London"

Telephone: Whitehall 8544

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

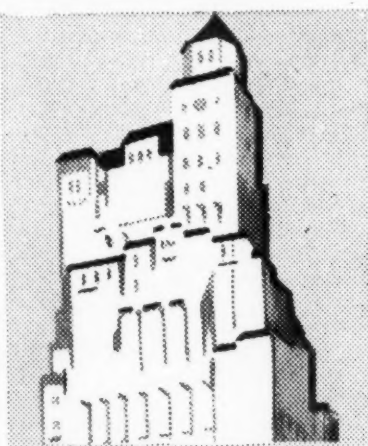
AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD

PAUL MORO

Expert Restorer of Paintings
Cleaning and Relining

1 East 53rd Street, New York

Telephone: PLaza 3-1255



AMERICA'S FIRST TRULY
CONTINENTAL HOTEL

Famous for its service, cuisine and unexcelled location

Rates...for either transient or permanent residence...are surprisingly moderate.

THE *St. Moritz*
ON THE PARK

50 CENTRAL PARK SOUTH
Director: S. GREGORY TAYLOR

RALPH M. CHAIT

600 MADISON AVE., N. Y.

at Fifty-Seventh Street



Rare Famille
Verte Vase
Kang Hsi period,
1662-1722
Height 18 inches

EXHIBITION OF RARE
CHINESE PORCELAINS

Member Antique and Decorative Arts League

The NEWHOUSE GALLERIES



OILS

28x36 INCHES

"MISS EMMIE ASCHE"
by
ALFRED EDWARD CHALON, R.A.
(1781-1860)

This striking portrait by Chalon depicts, in the artist's piquant style, a beautiful young lady of the English aristocracy. Her delicate features are shown in sharp relief against a light background, and her costume is a rich, deep wine colored robe, trimmed with ermine.

PAINTINGS

11 EAST 57th STREET
New York

484 N. KINGSHIGHWAY
St. Louis

AUCTION PRICES IN RECENT SALES

SACK COLLECTION

American-Anderson Galleries—Colonial furniture and silver, the property of Israel Sack of Boston and New York was sold on October 15, 16 and 17, bringing a grand total of \$90,550.

In the first session of October 15, a total of \$16,052.50 was realized. The top price of the day \$750, was given by L. J. Marion, agent, for a Chippendale curly maple scroll-top secretary of about 1760-80 (No. 172). Other high prices with purchasers are:

166—Carved mahogany bonnet-top highboy, about 1760—L. J. Marion, agent, \$625
133—Carved mahogany block-front slant-top desk, New England, about 1760—L. Richmond, \$550
83—Small Heppelwhite inlaid mahogany tambour secretary, New England, about 1790—W. W. Seaman, agent, \$500
122—Sheraton upholstered mahogany sofa, about 1800—Rodney Proctor, \$450
167—Curly maple chest on chest, 1760-80—Wells & Co., \$350

The highest bid the following day at the second session of the sale was \$1,050 from C. M. Davenport for a carved cherrywood bonnet-top highboy, Connecticut, about 1760 (No. 342). The total on this occasion was \$29,060.

Other sales were the following:
211—Oriental Lowestoft porcelain dinner service, about 1820—L. J. Marion, agent, \$825
212—Oriental Lowestoft porcelain dinner service, early XIXth century, David Leon, \$1,000
242—Inlaid mahogany "kidney dial" mantel clock, New England, about 1800—Mrs. John J. Reigeluth, \$550
267—Sheraton inlaid mahogany roll-top secretary, about 1800—A. H. Caspary, \$675

270—Martha Washington inlaid mahogany upholstered armchair, about 1785—Mrs. W. MacFarlane, \$525
278—Mahogany block-front slant-top desk, New England, 1760-70—Wells & Co., \$725
290—Chippendale mahogany serpentine-front chest of drawers with claw-and-ball feet, about 1770—H. E. Russell, agent, \$700
296—Pair Chippendale mahogany side chairs with claw-and-ball feet, Rhode Island, about 1760—W. W. Seaman, agent, \$750

322—Sheraton inlaid mahogany and upholstered sofa, about 1800—H. H. Jacobs, \$750
331—Queen Anne inlaid walnut bonnet-top highboy, 1740-50—Joseph Brummer, \$750
332—Queen Anne inlaid walnut lowboy, 1740-50—Joseph Brummer, \$900

In the third session, which realized \$45,122.50, the highest price of \$3,000 was paid by David Leon for No. 490, a New Hampshire claw-and-ball foot highboy, about 1750. Other high prices in this part of the dispersal were:

387—Silver dome-top tankard, Samuel Minott, Boston, 1732-1803—James Robinson, \$1,950
403—Carved cherrywood miniature grandfather clock, Reuben Tower, Hanover, Mass., about 1800—Maurice Rubin, \$925
450—Carved mahogany and upholstered sofa, Duncan Phyfe, New York, 1800-10—Frank Lord, \$2,300
455—Mahogany block-front, slant-top desk with claw feet, New England, 1760-70—Herbert Lawton, \$2,850
460—Set of Six Chippendale mahogany "adder-back" side chairs, Pennsylvania, about 1770—Elsie Foerderer, \$1,800
483—William and Mary inlaid burl walnut six-legged highboy, American, 1700-10—Ginsberg & Levy, \$1,000
489—Sheraton mahogany two-part dining table, American, about 1800—H. E. Russell, agent, \$1,000
490—Carved maple gallery-top highboy with claw-and-ball feet, New Hampshire, about 1750—David Leon, \$3,000
491—Carved oak court cupboard, New England, 1660-90—Wells & Co., \$1,000
493—Heppelwhite mahogany cylinder-front secretary bookcase, American, about 1790—L. J. Marion, agent, \$950

SMITH-PAGE BOOKS

American-Anderson Galleries—The total for the sale on October 14 of books from the library of J. William Smith of Syracuse, N. Y. and the celebrated Page collection in Virginia amounted to \$7,912. The sum of \$700 was the highest bid and was made by E. R. Wells for Charles Lamb's copy of Dr. Henry More's "A Collection of Several Philosophical Writings" with manuscript notations and a page of original manuscript. Gabriel Wells gave \$625 for Keats' Bible (Amstelredami: Ex Officina Wetsteniana, 1717), a farewell gift from John Taylor with an inscription in the poet's hand.

WEITEMEYER PAINTINGS

Paintings by old masters of the XVIIth, XVIIIth and XIXth centuries from the collection of Thomas Weitemeyer were sold at the National Art Galleries on October 15, bringing a grand total of \$31,955. We print below a list of the highest prices realized in the dispersal.

Lancet, "Bal Costume dans la Rotonde de Trion".....\$3,100
Romney, "The Tempest".....1,900
Van Loo, Carle, "Portrait of a Lady".....1,850
Old Crome, "Cottage by the Brook".....1,350
Gainsborough, "Portrait of Dr. Gordon".....1,275
Fragonard, "Bacchus".....850
Poussin, "Landscape and Cattle".....850
Gainsborough (Attr. to).....750
Ramsey, Portrait of a Lady.....725

LONDON LETTER

by Louise Gordon-Stables

For some obscure reason, remotely connected with the present economic situation, it was recently rumored that the exhibition of French art at Burlington House had been given up. Although these reports were curiously persistent for some time, we now have definite assurance that officials of the Louvre are busy on this important project. In one detail, however, we are likely to be disappointed. It has been found impractical to send the famous Bayeux tapestry which would have to be removed in one continuous length, instead of in sections.

Already there is talk of an Orpen Memorial Exhibition. Whether this will consist largely of loans or of the works left in the South Kensington studio, it is difficult to say. No estimate has as yet been made of the amount of work which the painter left behind him. Some claim that his studio contains a considerable number of valuable canvases; others hold that very few works of any importance remain. Should a memorial show actually materialize, it might possibly be in the nature of a benefit for artists less prosperous than the deceased portraitist.

The death of Charles Ricketts removes yet another Royal Academician, whose works each year leavened the spring show at Burlington House. All his canvases were in the grand manner and though of late years his canvases showed a tendency towards vain repetition, the fine flourish of his draftsmanship and his gift for rich,

harmonious color were admirable. The dramatic feeling which animates the superb "Don Juan" now hanging at Millbank also made him a marvelously effective designer of stage decor and dresses. It stood him in magnificent stead when he created sets for Shaw's "St. John," Shakespeare's "Henry VIII" and the "Elizabeth of England," now running. Essentially, Ricketts lived in the past rather than in the present. He absorbed the classic and mediaeval spirit with equal readiness and all that emanated from his brush had a fine, personal style. He was, in addition, an able art critic and published more than one book on Italian and Spanish painting.

The Tooth Galleries in New Bond Street have opened the season with a provocative show entitled "Recent Developments in British Painting." The exhibition comprises work by some nine artists whose output is of the abstract and kinetic order. J. W. Power treats the figure in a purely theoretical manner, bringing to it a nice sense of color and form. Others, such as John Bigge, concentrate upon such pleasant shapes as those suggested by a length of ribbon, a spiral or a key. The pictorial result is curiously interesting, though one wonders if interest in this sort of thing could be long sustained. Paul Nash, who for the moment appears to have embraced cubism wholeheartedly, does not seem as much at ease in this medium as in his earlier works, while Edward Wadsworth, in his abstract compositions, loses the grim force of his former work.

E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

A. S. DREY

OLD PAINTINGS
WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870
39 Pearl Street, New York City
Phone BOWling Green 9-7960

"OLD MASTERS"
IN THE FINE ART OF
PACKING AND
TRANSPORTATION

If purchases are made
abroad, is it not advisable
to have shipping documents sent direct to us
for clearance?

Cable Address: Spedition, New York
Member the Antique & Decorative
Arts League

TON-YING & COMPANY

CHINESE
ANTIQUE
WORKS OF ART

5 East 57th Street
Third Floor
NEW YORK CITY

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK
PARIS

BOSTON ACQUIRES FINE YAKSHI BUST

By ANANDA COOMARASWAMY
In the October Bulletin of the Museum
of Fine Arts, Boston

The oldest of the three great Indian stupas in the Boston Museum is that of Bharhut, an ancient site in Bundelhand, Central India. The elaborately decorated stone railing sculptures from this site in hard red sandstone were long ago made known by Sir Alexander Cunningham in *The Stupa of Bharhut* (1879), but his work does not include all the known fragments. Although all the extant sculptures are supposed to have been removed to the Indian Museum, Calcutta, where they are now exhibited, one fragment, published in Cunningham, Pl. LII, upper left, and said to have come from Batanmara, one of several villages near to Bharhut to which fragments of the railing had been removed for use as building material, remained in private possession and now forms a valued item in the Boston collection, antedating by a century the torso from Sanci.

Like the Sanci torso, the Bharhut sculpture is a part of a figure of a Yakshi, who must have stood under a tree, with right arm raised to grasp its branches. From Cunningham's illustration already mentioned, and from other sources, it is known that at least seven smaller fragments belonging to the museum bust were once extant. With the aid of these fragments and by comparison with the complete Yakshi reliefs known from Bharhut, an admirable restoration has been made by Mr. Shunichiro Tomita.

The sculptures of Bharhut are by no means uniform in technical accomplishment, but range between two extremes. The first, older in type, though it is probable that all the work is approximately of one and the same date, circa 150 B. C., exhibits forms sharply silhouetted with but little rounding of the contours and with a tendency to rigidity and strain in the pose. The second, illustrated by the present example, in higher relief with the contours graciously modelled, exhibits a true feeling for the texture of flesh and a freer and more natural movement. All this partially anticipates the more sensitive and sensuous treatment at Sanci, but there survives at Bharhut a primitive naïveté that adds a certain wistfulness to the otherwise rich and voluptuous ideal of physical beauty.

At Bharhut we are not more than a century removed from the beginnings of Indian sculpture in hard stone. But nearly all the sculpture of the early Indian school has a markedly and unmistakably Indian character, and no one has doubted that it represents a translation into stone of a long antecedent series of sculptures in wood, ivory or other materials less enduring than stone. It is plausible to connect the appearance of sculpture in hard



HEPPELWHITE SECRETARY WITH TAMBOUR FRONT
NEW ENGLAND, ABOUT 1790

This exquisitely inlaid specimen is included in the Kaufmann dispersal to be held at the American-Anderson Galleries on October 30-31.

stone with the discovery of steel, which was known as early as the second century B. C., and may not have been known before the third, when the sculptures in hard stone are first met with.

Apart from serious damage to the nose of the Yakshi in the Boston Museum, the face is well preserved. The hair is parted, and then curling, is twisted into a heavy braid, interwoven with sala-flowers or sala-flowered muslin, falling over the left shoulder to the hips. . . . The eyebrows are shown as arched ridges; the eyes are large, with ends somewhat extended by a wedge-shaped mark towards the ears. The mouth is slightly drawn down at

the sides and here occurs various tattoo marks in low relief. . . . Heavy earrings, consisting of a cube and thick spiral, distend the lobes of the ears. A necklace of four strings of graduated beads hangs round the neck; and hanging lower, a chain of twisted gold supports an elaborate pendant.

The present fragment measures nearly twenty inches in height, eleven and a quarter in width, and six in thickness. It must have formed part of the face of a corner railing pillar, but no part of the plane background, on which there may have been an inscription giving the Yakshi's name, survives.

Long Lost Pastel by Whistler Acquired by Boston Museum

BOSTON.—There is an extraordinary appeal to the imagination in the discovery of an hitherto unknown work of art, and particularly so when, close upon the heels of the discovery, an unusual circumstance leads to the spectacular revelation of the identity of both subject and artist. Such was the discovery a few months ago in London of Whistler's portrait of Alma Stanley, a famous and beautiful actress and friend of Edward VII. This portrait was purchased recently by the Boston Museum of Fine Arts, and will soon be placed on public exhibition.

When the collection of a wealthy and eccentric dealer was sold in London, among the pictures was a life size pastel drawing of a strikingly handsome woman. This portrait had been stacked with others in the garage, and never exhibited. Both the subject and the artist were unknown. It was bought by an antique dealer, in whose shop it was seen by an old friend of Miss Alma Stanley, the famous actress of the nineties. A successful effort was made to find Miss Stanley, who visited the dealer's shop and identified the picture as a portrait of herself painted by Whistler thirty-five years ago. She was then at the height of her fame, playing in "The Street Walker" in London. When she saw the portrait, the contrast to her present existence was brought home with dramatic vividness to Miss Stanley who was at the time seventy-eight years of age. One might easily imagine the memories

this portrait must have recalled—half-forgotten incidents of her former brilliant career, when she played before kings, and sat for one of the most famous artists of the day. Last March, Alma Stanley died tragically at Holloway Goal. It was indeed a fortunate coincidence for the artistic world that she was able to see and identify the portrait before her sudden death.

The portrait is a full-length life-size pastel in tones of black, gray and purple. The actress, standing against a simple background, gazes at the spectator with an expression of infinite sadness. Her black dress is relieved by a note of deep purple in the flower on her shoulder, but aside from this one detail, no elaboration of background or costume detracts from the sensitive rendering of the features, upon which the artist has concentrated all his talent. The slender face and figure are imbued with that grace and elegance, so characteristic of Whistler. It is unusual to find such a large pastel, which does not give the impression of a simple *tour de force*, and in which the artist is not restricted by his medium. Whistler's experiments were entirely successful in pastel, a medium which suits his peculiar genius—his light but deft touch. One feels upon seeing this portrait with its sensitive artistic expression, and amazing technique, that he has immediately entered upon a more intimate acquaintanceship with the artist. The appeal to the imagination in the subject of this portrait is not the least of its charms.



MARIE HARRIMAN GALLERY

CONTEMPORARY ART

First Showing in America

HENRI ROUSSEAU'S MASTERPIECE

October 27-November 14

61-63 East 57th Street
NEW YORK

EHRICH GALLERIES PAINTINGS

36 East 57th Street

New York

Member of The Antique and Decorative Arts League

Cables: "NATARTGAL, NEW YORK"

Telephone: PLaza 3-1740, 1224

NATIONAL ART GALLERIES INC.

ROSE ROOM

HOTEL PLAZA

FIFTH AVENUE, NEW YORK

Continuous Exhibitions

of fine Antiques and Works of Art to be disposed of at private sale and public auction.

Frederick A. Chapman
Auctioneer

AUCTIONEERS AND APPRAISERS

Miss Counihan

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

MISCELLANEOUS PAINTINGS

Exhibition, October 24
Sale, October 29, Evening

The sale of 131 miscellaneous paintings from the XVth century to the present day to be dispersed at the American-Anderson Galleries on the evening of October 29 will afford an excellent opportunity to collectors of various schools.

Ranging from work by contemporary artists such as Sir David Young Cameron, the Scottish painter and etcher, to XVth century pictures such as Plombo's "Raising of Lazarus" and a painting of the Spanish School under French influence, the list includes productions by American, English, Scottish, German, Austrian, Swiss, Dutch, Flemish, French, Italian, Spanish and even Polish, Russian, Belgian and Swedish artists. The greater part of the paintings, however, are XVIIIth and XIXth century.

Among the many names in the American section appear those of Couse, Ranger, Blakelock (represented by "The Artist's Garden" and "Golden Glow") and Bruce Crane (with "Golden Moments," a sunset subject, and "Peace at Night"). Jonas Lie's "Paternal of Birches," "Rosemary" by George Henry Boughton and "The Hillside" by George Inness are other paintings by Americans.

In the English group are J. L. Pickering's "The Shadow of the Storm: Doon Valley," exhibited at the Royal Institute, London; "Portrait of a Nobleman" by Mary Beale (1632-1697); and a work attributed to Old Crome (1768-1821), "Old Farm at Hemel Hempstead," from the collection of Sir J. Blundell Maple, Bart., M. P.

The Swedish painter and etcher Zorn is represented by "Nude Reclining," while other interesting items are "Ewes and Lambs" by the Belgian, Verboeckhoven (1798-1881) and "Two Studies of Children Bathing" signed and dated by Sorolla, a rapid impression of naked children in green surf with sail boats offshore.

French works include a still life by Courbet, "Près Richebourg (Oise)" by Jules Dupre, "Cattle in Pasture" by Constant Troyon, Diaz de la Pena's "A Glade in the Forest of Fontainebleau," "Landscape Study" by Corot, "A Cardinal Reading" by Vibert, and a signed Cazin, "Le Crépuscule," showing a hut in the light of a rising moon.

Among the more recent Italian paintings is Alberto Pasini's "Bazaar Before a Mosque," signed and dated "1885," from Arthur Tooth and Sons, London, and Clapp and Graham, New York. Earlier Italian works include "Jacob's Dream" by Giovanni Domenico Tiepolo and "A Good Samaritan" by Caravaggio, signed M. Amerighi.

These paintings are sold variously by order of J. William Smith of Syra-

cuse, N. Y., and the estates of the late Dr. William Cowan and the late F. R. Ford, both of New York.

From the collection of Mrs. T. J. Blakeslee will be offered "Head of an Old Man" by Ferdinand Bol (1616-1680), "The White Satin Dress" by Gerard Ter Borch and "A Study for a Full-Length Portrait of Lady Holland" by Sir Peter Lely, to whom is also attributed a three-quarter length portrait of "Lady Clarendon" from the collection of General Bulwers of Haydon Hall, Norfolk.

The collection goes on view today, October 24.

KAUFMANN AMERICAN ANTIQUES

Exhibition, October 24
Sale, October 30, 31, afts.

An extremely choice private collection of early American furniture and decorations, formed by Mr. and Mrs. Clifford Carlisle Kaufmann of Nutley, N. J., over a period of about seventeen years, will go on exhibition at the American-Anderson Galleries on October 24, prior to its dispersal the afternoons of October 30 and 31. A great many of the pieces were obtained from old homes along the eastern seaboard and had been in the possession of the families from which they came for generations.

This collection would seem to be complete in every branch of early American craftsmanship. One highlight is an important group of Anglo-American historical Liverpool pitchers. Of unique interest also are the Pennsylvania XIXth century glass pictures featuring national heroes. In addition to fine furniture in mahogany, pine and curly maple, there will be offered early American and English silver, Sheffield plate, rare clocks, early American glass and pewter, hooked rugs, Toby mugs, ship models, Staffordshire and other wares.

The collection of forty-seven Liverpool queen's ware pitchers is considered the finest in America. Here we find portraits of national figures and American naval and military battle subjects transfer-printed in India ink on an ivory-colored glaze. Some unique examples show odd likenesses of Washington, and there are faces of Adams, Jefferson and other heroes. A rare presentation specimen, about 1812, long considered one of the finest Liverpool jugs extant, bears extremely interesting historical prints. On the front appear the arms of the United States and a wreath inclosing the words, "Presented to the Cumberland Engine Society No. 8 by Mr. Loring." The reverse shows the entire company in action, flanked by a coat of arms and a bust of Washington. Another mammoth pitcher, 15 inches high and made about 1800, is decorated on one side with the arms of the United States encircled by a chain of sixteen links, each bearing the name of a state. A large ship in full sail, carrying the American flag, is shown on the reverse in colors. On the front of the pitcher appears a bust of Washington, his tomb, "Washington in Glory" and "Washington in Tears." The initials "P. R. R." appear on the spout. Made for a member of the Ridgeway family of New England, it was purchased from Miss Sarah Ridgeway of Boston, a direct descendant of the original owner, and is considered one of the finest specimens in existence.

Many of these pitchers, such as the one showing "Commodore Preble's Squadron Attacking the City of Tripoli, August 3, 1804," are seldom found in such perfect condition. Another rare example shows Washington standing with one foot on a lion's neck and has a bandole reading, "By Virtue and

Valor We Have Freed Our Country. Extended Our Commerce and Laid the Foundation of a Great Country." A pitcher, considered unique, has a rare portrait of Washington on one side, while on the reverse, the French frigate *L'Insurgente* is shown striking her colors to the American *Constellation*. One of the most important specimens in this group, made about 1800, exhibits many varied emblems pertaining to America and Washington. Among other collectors' pieces is a Map of the United States pitcher, decorated on one side with a map of the eastern shore of America. Figures of Washington, Franklin, Liberty, Justice, etc., also appear on this piece. Among the Masonic pitchers is a highly decorative specimen which is undoubtedly among the finest remaining examples pertaining to the old U. S. merchant marine. On one side is a Masonic emblem; on the other appears a ship in full sail—*The Mary of Newberry Port*. The name "Moses Pearson," which appears with other decorations, is presumably that of the ship's owner or skipper.

In the furniture section, Heppelwhite of about 1790 is especially well represented. Here an inlaid blonde mahogany tambour-front secretary in two parts, and believed to be a Boston piece, is considered unique, tambour shutters enclosing both the upper section devoted to pigeon-holes and the lower section below the two drawers.

Unusual Heppelwhite pieces also appear among the many tables in the sale. Of two inlaid mahogany card tables, representing the finest point reached in cabinet work of this period in this country, one is illustrated in Nutting's *Furniture Treasury*, Volume I, figure 1035. Another table, a Philadelphia example of the Pembroke type, is almost unique in having two drawers. Another notable Heppelwhite item is an inlaid mahogany side board with serpentine front.

In the Chippendale section, three mahogany side chairs with claw and ball feet, made in Philadelphia about 1760, are identical in the carving of the seat-frame with figures 2189 and 2194 in Nutting's book, Volume II.

Among the Philadelphia Chippendale pieces must further be mentioned a claw-and-ball foot mahogany lowboy with a particularly good patina. The

front pair of Cabriole legs is carved with shells on the knees and ends with fluted web feet.

Of the Duncan Phyfe specimens, the most important is a carved mahogany dining-table, made by that master craftsman in New York about 1805. It is fashioned in two parts, each being half a rounded table end supported by a carved pedestal and four reeded legs, ending in brass paw feet and casters. It is very like the table illustrated on plates 27 and 37 in Cornelius's *Furniture Masterpieces of Duncan Phyfe*.

Chairs, which are numerous in all the periods featured, include a Queen Anne curly maple web-footed armchair, made in Pennsylvania in 1750. It is believed to be a genuine Savery specimen and the only one in this wood known to collectors. In the fine Windsor group is a ten-legged settee with a wide seat and a fine comb-back writing chair, and especially rich is the variety of slat-back examples.

As one of the most delightful as well as rare pieces should be mentioned a painted pine dower chest, with engraved lock and key, made in Lebanon, Pa., in 1793, for Susana Himelbergerin.

In the clock group is an unusual New England lyre wall clock made in 1800 and entirely in the original condition, a graceful piece with mahogany case, small bird finial and a bracket base carved as an unusually large shell, a treatment somewhat similar to the clock in the Garrison House at Trenton, N. J.

Among the tall case clocks is a brass-finished, walnut example by William Claggett of Newport, R. I., with the name of the maker on a brass plaque. It is similar to a piece in the Metropolitan Museum.

Represented in the sale are some of the best known pewterers during the latter part of the XVIIIth century and the early years of the XIXth century, and a number of the items will be found illustrated in Kerfoot's *American Pewter*.

In the silver section are porringers, a fine tea and coffee service and other desirable items from the hands of Boston and Newburyport silversmiths.

A half-length portrait of Major Richard Bayley by Allan Ramsay, R.A., wearing a scarlet coat with gold lace, will also appear.

COWAN ET AL. PRINTS

Exhibition, October 22
Sale, October 27, 28

Nine etchings by the late Arthur B. Davies—"Figure in Glass," "Three Boys," "Whirl of Dance," "Aftermath," "Round of Summer," "Andante," "Woman Running," "Diane" and "Ecstasy"—will come up at auction among the etchings and color prints from the collection of the late Dr. William Cowan of New York City to go on exhibition at the American-Anderson Galleries on October 22. The collection, which will be dispersed the evenings of October 27 and 28, also includes additions from other private sources.

Rockwell Kent is represented by eight original woodcuts and lithographs, which are expected to prove of interest to collectors of contemporary work. Both of these occur in the first session, Tuesday evening, as does some of the work of another American contemporary, Kerr Eby. Also to be found in this part of the dispersal is a good group by Sir David Young Cameron, the well-known Scottish contemporary etcher, and twenty-six prints by the famous English artist, Sir Francis Seymour Haden. Woodcuts, engravings and etchings by Albrecht Dürer include his "Samson Killing the Lion," seldom found in such splendid state, and the rare "Virgin with the Monkey."

The extremely scarce "Goldweaver's Field," signed and dated in the plate 1651, comes up in a group of Rembrandt etchings. Several examples said to be from the Horace Walpole Collection and bought at the Strawberry Hill sale—"Christ Crucified Between the Two Thieves" (the oblong plate), "Woman at a Door-Hatch Talking to a Man and Children" and "The Circumcision in the Stable"—are also among the Rembrandts offered.

The Scottish contemporary James McBey is represented by a little group of etchings and drypoints, while by Joseph Pennell are lithographs and etchings, including his very rare "The Doge's Palace," done in 1833, and "Gatti's," dating from 1886. The McBeys and Pennells occur in the second session, which closes with many Zorns.

JACQUES SELIGMANN & Co. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

JULIUS LOWY

[INC.]

HIGH GRADE PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

785 Fifth Ave. NEW YORK

bet. 59th and 60th Sts.

BABCOCK GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

SCHULTHEIS GALLERIES

Established 1888
142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints Etchings

BRUMMER GALLERY

INC.

WORKS OF ART

NEW YORK

PARIS

55 EAST 57TH STREET 203 BIS. BD. ST. GERMAIN

MURRAY K. KEYES

Photographer of Art Collections

Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Contemporary American etchers, through October.

American-Anderson Galleries, 50 East 57th Street.—Taxidermy and sculpture by the Jonas Brothers and Jack Metcalf, through October.

American Folk Art Gallery, 113 West 13th Street.—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 28th Street and Sixth Avenue.—Exhibition of paintings and sculpture by members, through November 14.

An American Place, 509 Madison Avenue.—Paintings by Marin to November 27.

American Water Color Society, 215 West 57th Street.—Annual exhibition, through November 8.

Arden Gallery, 460 Park Avenue.—Exhibition of garden furniture, sculpture and accessories, through October.

Argent Gallery, 42 West 57th Street.—Paintings of the southwest by Erna L. Lange, portrait drawings by Ruth Thomas, sketches of Russia, Iceland and Finland by Lempi Ottman and illustrations by Bess Byrne, October 26, through November 7.

Art Center, 65-67 East 56th Street.—Printing for commerce, shown by the American Institute of Graphic Arts through October. Work done in New York art schools, through October 31. Fifty best advertisements, shown by the Art Directors' Club, October 26-31. Prints by contemporary Americans, through October 28.

Art Students' League, 215 West 57th Street.—Lithographs loaned by A. Grant Arnold.

A. T. D. A. C., 38 East 53rd Street.—Photographs and modern accessories, designed by members.

Babcock Art Galleries, 5 East 57th St.—Paintings and etchings by American artists.

Balzac Galleries, 449 Park Avenue.—International water colors shown under the auspices of the College Art Association, through October 31.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

John Becker, 320 Madison Avenue.—Work by modern European artists.

Bourgeois Galleries, 123 East 57th Street.—Group of American paintings, through October.

Brooklyn Museum, Eastern Parkway.—Brooklyn—Travel prints (in the gallery of the library). An international exhibition of paintings, arranged by Marie Sterner, through October 28. Wood engravings by Timothy Cole, to November 11.

Brownell-Lamberton Galleries, 106 East 57th Street.—"The New York Scene," through the month.

Brunner Gallery, 55 East 57th Street.—Paintings by Marcel Mouillot, through November 7.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration," through October.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Caz-Delbo, 561 Madison Avenue.—Etchings, aquatints, drawings, etc., by Louis Legrand.

Ralph M. Chait, 600 Madison Avenue.—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings.

Charles of London, 52 East 57th Street.—Paintings, tapestries and works of art.

Contemporary Arts, 12 East 10th Street.—Paintings by Iskantor, through November 14.

Daniel Gallery, 600 Madison Avenue.—Group show by American painters.

Delphic Studios, 9 East 57th Street.—Paintings and lithographs by William S. Schwartz and caricatures and Cuban sketches by Massaguer, October 26, through November 7.

Demotte, Inc., 25 East 78th Street.—Greek, Romanesque, Gothic and Egyptian works of art. Modern French painting.

Deschamps Gallery, 415 Madison Avenue.—Paintings of Westchester.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Marion Dougherty, 142 East 53rd Street.—Art for ancient and modern gardens.

Downtown Gallery, 113 West 13th Street.—Paintings by Karl Knaths, October 26, through November 14.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Paintings by American artists. Paintings by Count Bentivoglio, through November 5.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Degas, Monet, Renoir, Pissarro and Sisley, through November 2.

Dutton's, 681 Fifth Avenue.—Lithographs and drawings by Zhenya Gay, to October 28.

Ehrlich Galleries, 36 East 57th Street.—Landscapes from the XVIth to XIXth century (including examples by De Bles, Ruysdael, Constable, Gainsborough, Crome, Morland, Robert, Manet and Courbet, and a special exhibition of recently imported antique English furniture and modern household accessories, through November 3.

Ferngill Galleries, 63 East 57th Street.—Decorative portraits, water colors by Leonard and sculpture by De Curtis, October 26, through November 7.

Fifteen Gallery, 27 West 57th Street.—Paintings by Katherine A. Lovell, through November 6.

The Gallery, 144 West 13th Street.—Paintings and sculpture by modern Americans.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by Emile Gruppe.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 4th Floor, Grand Central Terminal.—Contemporary art and new etchings by George E. Brown, John Costigan and Wayman Adams. Prints by Grant Reynard.

G. R. D. Studio, 58 West 55th Street.—Retrospective show, Fridays, 1-6 p. m.

Hackett Galleries, 9 East 57th Street.—American primitives, through November 14.

Harlow, McDonald Co., 667 Fifth Ave.—Prints by old and modern masters.

Marie Harriman Gallery, 61 East 57th Street.—Exhibition of "Le Noel" by Henri Rousseau, beginning October 27.

P. Jackson Higgs, 32 East 57th Street.—Important paintings by old masters and works of art.

Hotel Windsor, 100 West 58th Street.—Sculpture and paintings by an American group.

Edouard Jonas de Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsie.

Kennedy Galleries, 785 Fifth Avenue.—French prints, through October. American Revolutionary prints.

Keppel Galleries, 16 East 57th Street.—Etchings and drawings by Legros.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Paintings by early American masters, through November 7. New prints.

Kleinberger Galleries, 12 East 54th St.—Old masters. Dutch paintings of the XVIIIth century, under the auspices of the College Art Association, through November 5.

Knoedler Galleries, 14 East 57th Street.—Etchings by Sir D. Y. Cameron from the collection of Lady Cameron, through the month. Drawings by Epstein, Bone, Briscoe, Cameron and McBey.

Kraushaar Galleries, 680 Fifth Avenue.—Works by modern French masters and a special Constantin Guys exhibition, until November 4.

L'Elan Galleries, 50 East 52nd Street.—Work by younger French and American artists (Hirsh, Man Ray, Gaulois, Canade, etc.)

J. Leger & Son, 695 Fifth Ave.—Paintings by British artists.

John Levy Galleries, 1 East 57th Street.—Equestrian incidents and portraits by Howard Smith, through October.

Little Gallery, 29 West 56th Street.—Pottery by Maud M. Mason and Elizabeth M. Vanderhoof, through November.

Macbeth Gallery, 15 East 57th Street.—Thirty paintings by American artists, through October. Water colors by Homer, Benson, Hassam and Macknight, through October.

Pierre Matisse Gallery—51 East 57th Street.—Paintings by Daumier, Cezanne, Renoir, Gauguin, Seurat, Rousseau, Braque, Chirico, Derain, Dufy, Gromaire, Lurcat and Picasso and sculptures by Despiau, Laurens and Maillol.

Maurel Gallery, 680 Madison Avenue.—Etchings by Manet, Corot, Pissarro and Renoir.

Metropolitan Galleries, 730 Fifth Avenue.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Lace and costume accessories, Gallery H19, through December 31. Prints (selected masterpieces), Gallery K41. Daggers and knives from the Caspar Whitney collection Gallery H5. American industrial art of contemporary design, Gallery D6, through November 22. Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, Gallery H17, and reproductive prints, Galleries K37-40.

Michaelyan Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Michel Galleries, 108 West 57th Street.—Paintings by William Steene, through October.

Montross Gallery, 785 Fifth Avenue.—Pictures by Leo Katz, through the month.

Morton Galleries, 127 East 57th Street.—Water colors by Avery, Holzhauser, J. C. McPherson, Martin and Arthur R. Young, to October 30.

National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue.—Antique furniture, old masters, objects of art, etc.

J. B. Neumann, New Art Circle, 9 East 57th Street.—Paintings by Rouault, Bombois, Beckmann and Kopman, through October.

Newark Museum, Newark, N. J.—French design and modern American paintings and sculpture and Jaehne loan collection of Japanese art, through October. American folk sculpture, through January.

Newark Public Library, Washington Park, Newark.—Books printed by the late William Edwin Rudge from the R. C. Jenkinson collection.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street.—Paintings by Camillo Egas and prints by old masters, through October.

New York Public Library, 476 Fifth Ave.—"Forgotten Print Makers," through November 30. French illuminated mss. and books covering a period of six hundred years (1300-1900) in Room 322, until January 1.

Park Gallery, 561 Madison Avenue.—Decorative flower pieces by Bes (Mrs. Lawrence Wright).

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Plaza Art Galleries, 9 East 59th Street.—Antique furniture and objects of art.

Frank K. M. Rehn, 683 Fifth Avenue.—Paintings and water colors by Charles Burchfield, October 26, through November 14.

Reinhardt Galleries, 730 Fifth Avenue.—Italian and German primitives. Paintings from the XVIth to the XXth century.

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, Riverside Drive at 103rd St.—Paintings by Valentin de Zubiarre, through October 25. Rajput miniatures from the collection of Shanti Bahadur.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Paintings by Montague Dawson, through October.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Desplau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings, tapestries and furniture.

Silberman Gallery, 133 East 57th Street.—Paintings, objects of art and furniture.

S. P. R. Galleries, 40 East 49th Street.—Paintings by Louis Reynal, Henry Billings and Ravier, through October.

Stair and Andrew, 71 East 57th Street.—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street.—Flower paintings by Bernard Lintott, until October 31.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Greco-Buddhist and Gothico-Buddhist sculptures.

Valentine Gallery of Modern Art, 69 East 57th Street.—Exhibition of modern French masters through October.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Recently acquired collection of XVIIIth and XVIIIth century English furniture and paneled rooms in oak and pine.

Wanamaker Gallery, au Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—"The United States in Pictures," 100 contemporary prints, through November 7.

Wildenstein Galleries, 647 Fifth Avenue.—Sculpture by Lovet-Lorski, through October 31.

Women's City Club, 22 Park Avenue.—Paintings by twelve living Americans, lent by the Downtown Gallery.

Yamanaka Galleries, 680 Fifth Avenue.—Important collection of choice single and five-color porcelains, through October.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century English portraits and landscapes.

ELISABETH WILDENSTEIN



Hubert-Robert, "Le Jet d'Eau"

23bis Rue de Berri
(Champs-Elysées)
PARIS

FIRST CLASS
OLD PAINTINGS

FRENCH
FURNITURE
(18th Century)

"L'ART MODERNE" S.A.
Selected Modern Paintings

Correspondent of Bernheim Jeune
Galleries of Paris

33 Haldenstrasse, LUCERNE

"LA PEINTURE CONTEMPORAINE" S. A.
Paintings by XIXth and XXth
Century French Masters

Correspondents of the Georges Petit
Galleries of Paris

33 Haldenstrasse, LUCERNE

AUGUSTUS FRANK

13 Trinità dei Monti, ROME
11 Rue Jules Chaplain, PARIS (VI)

Greek, Roman, Gothic and Renaissance sculpture
Occasionally a worth while picture

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

Charles Pottier

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

FÉRAL

Ancient Paintings

NEW ADDRESS:
48 bis Avenue Kléber
PARIS

THE PENNSYLVANIA ACADEMY

OF THE FINE ARTS
Broad and Cherry Streets, Philadelphia
The Oldest Fine Arts School in America
DRAWING, PAINTING
MURAL DECORATION
ILLUSTRATION, SCULPTURE
Illustrated Booklet
Address Eleanor P. Fraser, Curator

ARTHUR GOETZ

Old Paintings
Works of Art

24-26 East 58th Street New York

METROPOLITAN Galleries

Now at 730 Fifth Ave., Heckscher Bldg., 2nd Floor, New York
FINE PAINTINGS FOR DEALERS AND COLLECTORS

THE FINE ART SOCIETY, Ltd.

Established 1876. Cable Finart London
FINE PRINTS
BY OLD AND MODERN MASTERS
Enquiries Solicited. Catalogues Free.
148, NEW BOND STREET, LONDON, W. 1

LOCAL SHOW OPENS IN MINNEAPOLIS

MINNEAPOLIS.—The seventeenth annual exhibition of the work of artists of Minneapolis and St. Paul has opened at the Minneapolis Institute of Arts, inaugurating the new museum season. There are more than 700 entries this year, of which 162 passed a jury, composed of Alfred Hyslop, painter and art instructor at Carleton College, Northfield; Daniel Catton Rich, assistant curator of paintings at the Chicago Art Institute; and Gerrit Sinclair, painter and instructor at the Layton School of Art, Milwaukee.

What stands out in general in the show are a decided tendency towards modernism and a fairly large group of works devoted to the local scene.

Prizes were awarded by the jury as follows:

OIL PAINTING

First Award, \$100 (given by Mrs. Horace Ropes), "Italian Countryside," by Dewey Albionson.

Second Award, \$25 (given by Mrs. Charles S. Pillsbury), "Still Life," by Eric Loran.

First Honorable Mention, "Still Life," by Ella Witter.

Second Honorable Mention, "Peasant Girl," by Eloy Wedin.

Third Honorable Mention, "Portrait of Miss C.," by Paul H. Winchell.

WATER COLOR

First Award, \$50 (given by Mr. and Mrs. Robert F. Pack), "Roundhouse," by Bob Brown.

Second Award, \$20 (given by Mrs. George C. Van Dusen), "Near the Depot," by David Granahan.

PRINTS AND DRAWINGS

First Award, \$50 (given by Mr. and Mrs. Carl W. Jones), "Fantasie Eolithique," by Marsham Wright.

Second Award, \$20 (given by Mr. and Mrs. Carl W. Jones), "White Horse," by Clara Mairs.

Honorable Mention, "Mendota—South," by Alexander Masley.

SCULPTURE

First Award, \$50 (given by Mr. John R. Van Derlip), "Olympic Champion," by Carl C. Mose.

Second Award, \$20 (given by Mrs. George C. Christian), "Bust of Man No. 1," by Nona Bymark Soderlund.

Honorable Mention, "Japanese Boy," by Fred Johannes.

BLISS COLLECTION GOES TO ANDOVER

ANDOVER, Mass.—The Addison Gallery of American Art at Phillips Academy will show, beginning October 17, the collection of the late Miss Lizzie P. Bliss which during the summer has been on view at the Modern Museum of Art in New York City, to which institution the collection has been willed. Miss Bliss was a member of the art committee of the Addison Gallery and one of its most generous patrons. The exhibition at the Addison Gallery, which will continue until the middle of December, will give the people of New England what will probably be their only chance to see the Bliss collection intact.

BOSTON

Through the courtesy of Messrs. Colnaghi and Co., Messrs. Knoedler and Co., and Messrs. Bresler and Co., the Museum of Fine Arts is exhibiting an extraordinarily fine collection of English sporting prints. Many of them are great rarities eagerly sought after by the ardent follower of this fashionable hobby, and all offer the supreme attraction of being perfectly preserved. In assembling this collection Henry P. Rossiter, Curator of Prints at the Boston Museum, has not only secured examples in first-rate condition but he has brought together a collection of such wide scope that it contains almost all of the outstanding prints in the various fields of sport—coaching, fishing, racing, and the chase.

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

**HIGH CLASS PAINTINGS
ANCIENT and MODERN**

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE



RARE LYRE WALL CLOCK
NEW ENGLAND, 1800-20

This decorated and gilded timepiece, unique because of the unusual large shell treatment, is included in the Kaufmann dispersal to be held at the American-Anderson Galleries on October 30-31.

PHILADELPHIA

The well known advertising firm of N. W. Ayer and Son is holding until November the second annual exhibition of drawings and photographs by members of its art staff.

Through October 30 Richard T. Dooner is holding an exhibition of photographs at the Art Alliance. At the same time Mrs. Dooner is showing pottery.

WASHINGTON

Throughout November the Smithsonian Institution is showing in the National Gallery of Art paintings of Spain in oil and watercolor by Wells M. Sawyer.

The exhibition of drawings and pastels by Ferris Connah in the Corcoran Gallery ended on October 18.

FITCHBURG, MASS.

The Art Center throughout the month is showing two new horses in bronze by Richardson White and pencil sketches by Frank M. Rines.

The paintings by Anna Nason, teacher of art in the Fitchburg High School, were on view from October 16.

BALTIMORE

Simultaneously with the Italian paintings the all-Australian exhibition of contemporary paintings, seen in New York at the Roerich Museum last fall, will be on view at the Baltimore Museum from November 4 until the middle of December.

CHICAGO ACQUIRES LURISTAN BRONZES

CHICAGO—One of the fascinating puzzles of today in the field of archaeology is the history of the so-called Luristan bronzes which have recently been discovered in Western Persia. The Art Institute of Chicago has been fortunate in acquiring a number of these beautiful and mysterious pieces. They consist of bracelets, daggers, horses' bits with elaborately sculptured check-pieces, ax blades, adzes, handles, pinheads and so forth. The mystery is, where did they come from and who made them? They are as exquisitely modeled and designed as any artistic product of today. The first exhibition of these bronzes occurred in London last winter. At that time their origin and age were discussed. But because of insufficient excavation and exploration of the territory in which they were found, enough data to determine these points were not available. They are, however, supposed to be from twenty-five hundred to five thousand years old. Just what race of people inhabited Luristan at that time is not known. It is a mountainous district 400 miles long by from 100 to 140 miles wide, the mountains in some cases rising to a height of 13,000 feet. It is cut by numerous fertile valleys, although little agriculture work is carried on owing to the fierce tribal wars.

Today the people profess to be Muslims despite the fact that they show little veneration for the Prophet or the Koran, practice ancient heathen rites and believe in successive reincarnations. Professor Minorsky, an authority on matters Persian, inclines to think that ancient Lurs may be identified with Nisala of old, the home of the

famous Nisaeen horses, which are reported to have drawn Xerxes' personal war chariot. Perhaps the ancestors of the present race were Kossaeans, a strong people who conquered Babylon and ruled over it for six hundred years, and whom later Alexander the Great treated with great respect and courtesy.

MARGRAF & CO.

ANTIQUES
WORKS OF ART
ENGRAVINGS

6 BELLEVUESTRASSE, BERLIN, W.9

MARGRAF & CO.

Fine Jewels
Antique Silver

UNTER DEN LINDEN 21
BERLIN, W. 8.

OTTO BURCHARD

AND COMPANY, Inc.

EARLY
CHINESE ART

FRIEDRICH EBERT STRASSE 5

BERLIN, W. 9

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

THOMAS J. KERR

formerly with
DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

The Frances Building, 5th Ave. at 53d St.

New York

HOTEL DELMONICO

PARK AVENUE AT 59th

A Distinguished New York
Residence and Restaurant

John F. Sanderson
Manager

CHARLES of LONDON



THE NEW GALLERIES AT
52 EAST 57th STREET, NEW YORK

Old Panelled Rooms
Interiors

Old English Furniture
Tapestries

LONDON: 7 Woodstock Street, New Bond Street

Member of the Antique and Decorative Arts League

STAIR & ANDREW

OF LONDON



Carved Pine Mantelpiece and Overmantel belonging to an unusually fine Pine Room removed from a house in Bruton Street, London, W.

FINE OLD ENGLISH FURNITURE

24 Bruton Street
BERKELEY SQUARE
LONDON, W. 1

71 East 57th Street
NEW YORK